



NEW YORK, WEDNESDAY APRIL 15, 1896.



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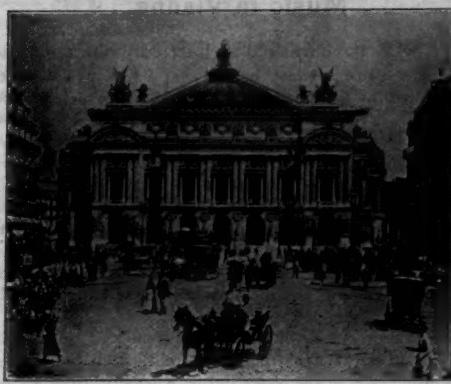
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PARIS. March 27, 1896.

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Rien, rien ne remplace l'âme. Aucun enseignement ne saurait suppléer chez l'homme à l'inspiration de sa nature.—RENAN.

La perfection est impossible sans la science.—RENAN.

**M**ADAME LILLI LEHMANN, in a recent excellent article on vocal study, suggests that one cannot express emotions until one has passed through experiences teaching them; and that therefore one cannot be an artist (or interpreter of emotion) till after being shaken in the grasp of Fate and made to feel personally that of which one is to be a mirror.

Had the singer not been speaking from a purely vocal standpoint she would no doubt have qualified this statement with the idea that *no ordinary person* could, &c.

For of course there is a clairvoyance of genius which sees without eyes, hears without ears and knows without having to pass through personal experience. There are natures which can express in singing, playing, poetry and romance love, hate, remorse, pity, shame, which they have never been taught by experience.

Some have done it even at so early an age as to preclude the possibility of actual experience. Intuition some call it, but the word intuition has been so abused that it no longer means anything. People confound it with common imagination, which may be only a simple digestion of experience.

You have met people who seemed to have come into the world at its creation and passed down through successive ages, nations and events to the present, so open their intelligence, so perceptive their intuitions, so broad their grasp of comprehension. Others, well instructed, too, seem born to-morrow, so utterly blind do they seem to all that underlies life and humanity.

Some souls come into this world or state of existence old; that is to say, already taught by what they have passed through in a previous stage; others young, or with it all yet to learn.

It is as the difference between a musical box and a piano in a store.

There are the two instruments side by side created for the same purpose. Both ready. One, however, is all ready of itself to produce. Touch the spring (of life, of activity) only and away it goes. The other, equally planned for music, tuned even, stands dead, dumb, silent, needing hands—the hands of experience, circumstance, life—to quicken it into expression:

It is regrettable that the inferior, limited instrument here goes to stand for the superior and resourceful condition of soul, but positively a good music box is so far preferable to a badly played piano that, after all, the case is not so bad.

The above is in no sense a claim for untrained intelligence, or an excuse for the imposition of dull faced inefficiency, but only to say that there is such a thing as comprehending experiences which have not been passed through.

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### Nervousness of Musicians.

NERVOUSNESS—SENSITIVENESS—SELF-CONSCIOUSNESS.

People have got into the habit of saying that musicians are "sensitive" creatures.

Sensitivity means an acuteness in receiving impressions of all kinds; the result of an almost exposure of the nerves in people whose spiritual natures are predominant. In such case, however, the nerves are covered with a fine tissue of refined volition, which saves from weak and vulgar "going to pieces" on all occasions.

Such people are intuitive, perceptive, anticipative, sympathetic, large, self-sustaining, charged with feelings they do not give away, and consequently magnetic and forceful.

The other kind, nervous people, may have the hide of a rhinoceros as to general impressions, but whose nerves are raw from consequently poking them to see self in them.

If you observe carefully such people you will find that they are not only not acute to impression, but that they are on the contrary exceptionally dull in this regard. In any party, in doors or out, you will find them the very last to catch light and shade of time, place or circumstance. They are always behindhand in discovering things, and their expression generally consists in stereotyped platitudes of sentiment which they are using from others, and in affectations which are the most common and absurd of all the faults of false artists.

Slow, behindhand and dull in general, they are like small spouting fuses of ignited powder when "self" is touched. Self is their quick, self their conscience, self their motor, self their inspiration, their temper, which they call temperament, and their source of all feeling. Touch self and they are galvanized. Touch any other subject on earth, they are lead in your hands.

Before the public the former suffers from the nervous suspense of attempting to raise an art edifice, light as an air bubble and as easy to break, before an unknown mass of mind, and holding it there while a story is being written upon it. The latter sees no edifice whatever, but her own fair form in the greenroom mirror, and her own fussed up mentality. Her nervousness is bloated vanity, which if pricked ends in hysterical collapse. Of the latter class is nine-tenths of all this "awful nervousness" of which we hear and see so much.

In the case of the singer self is cultivated wholly from beginning to end of her career, instead of being suppressed. And everybody aids in the work in all departments.

Take the young one's first appearance when on home or school platform she is first made to squeak her little couplet. The poor couplet is dispatched with the most cursory and incomplete preparation, after which all the united fussions of mothers, cousins, aunts and neighbors goes into the curling of hair, the sash, the boots, the necklace and the fan of little missy. She is warned how people are going to be there to look at her, and how important it is that she should look and do right. She must not mind anything and must not get scared. Now, if she cries she can't go riding with papa. If she's a nice girl and doesn't break down she gets a new ring.

There never was and never will be such an important occasion. When she's up there she must not pick her fingers, or turn in her toes, or hunch her shoulders that way. She must keep her sash nice, and not sit on it. She must not let her locket get turned backward, and she must sing up good and loud.

Thus she is excited, bloated, impressed, centred on outside effect the day before, and just as the poor, hot, trembling thing, more wooden than human, goes toward the stage she is pounced upon by a dozen whispers to mind the step, to sing good and loud, not to turn in her toes, and that there is no fear, as she is nicer than anybody.

The artificial stimulus is of course at its height with the new light, the many people, the being alone, and the queer sound of her voice. The imperfect places where mamma and auntie always came in in the couplet are left in shameful holes. She, poor child, swells and swells with the "do's" and "don'ts" of warning, and the words are not there to fall back upon. Nobody wants the couplet, or thinks of it. All are thinking of her and expecting her to fail; so, away she goes!

And then what a howl of comforting and consoling! What "Ohs" and "Ahs," what kissing and patting, and wiping of eyes, and stroking of the unlucky sash! Ten and fifteen people, all talking at once of her—her!

She did splendidly. She did first rate. Never mind. It was the fault of the step, the piano, the carpet or the jealous girl who looked at her as she went up. She should have her ring just the same and her ride with papa, and not to mind what anybody says.

At recess next day the same consolation mélange is kept up. The sympathizing little girl who only "recites" has her arm round her neck as she takes her to the pump to give her a drink of water. The jealous girl, who wanted to sing herself that day, makes an ugly remark for her to hear, the boys boo-hoo under their caps, and the good little boy goes home with her and tells her he don't care. At home she is the heroine of the hour for weeks to come. If she does not break down, the same thing goes on in a different key.

She is fairly stuffed with the "I" of her.

Well, at all the consecutive débuts of sixteen, twenty, twenty-five and thirty it is the same thing over—self out and the subject in. You can see this same thing exactly every day of the week at the pupil auditions in the studios here, and no doubt it is just the same everywhere else that there are pupils studying how to be seen and heard the most with the least effort.

Such fuss and excitement, such excuses, apologies, praises, unnecessary talk, such bewildering stirring up of the "I" in the heroines of the hour.

Of course muscles are cramped, voices strained, nerves congested, thought bedimmed, and no justice is done to

talent. This is all bad training for the public career. It creates a balky habit.

The other side of this sort of thing could not be better put than by picturing the manner followed by a good man and excellent musician, who made a specialty of usefulness in his pupils, and who united all the qualities of practice necessary to cure nervousness under all circumstances liable to the profession.

### TRAINING TO CURE NERVOUSNESS.

To begin with, he had his auditions often and regularly.

The first time a pupil is dazzled and useless; the second time, less so or more so; third time, much less; the seventh time, natural; tenth time, has some sense to spare; later on, can think straight; still later, enjoys the incentive of giving out, and finally a crowd is an inspiration.

The stages passed through vary with temperament, but the ultimate control is as inevitable as the passing of the hands over the figures on the big white clock. It never failed with scores of pupils in this case.

In the next place, the work done at these auditions was a legitimate outgrowth of the classroom, and not an excess chosen for the express purpose of making a show and creating an effect.

There was no dropping of regular work "to prepare for the concert"! There was no dislocation of regular study, recitation and practice. There was no unnatural stirring up of nerves by unnatural program. What's good for you to study is good for you to show that you are studying was his thought. He reasoned thus:

Now the way to make an impression in this town is by the improvement in the individual pupils, not in the show off of my matinées. Nobody is fooled by a general bluster. Everyone is impressed by a surprise in improvement. The pupils are the important feature, not the "concert." So everything went its regular, even way till the afternoon when the school turned into the concert hall, just as if into another classroom.

There was no choosing of pupils who could best show off the work, so as to create a false effect for the professor. Not a bit of it! There was no tearing up of nerves and feelings and tears in "Will I sing?" "I didn't play." "Don't care, I could have done it as well," "She never lets me," or "Horrid old thing!" Not a bit of it!

The names of the pupils with their "repertory" (not meaning a few show pieces, but everything they had learned during a certain time—month or term, I believe) were all put into a box and shaken up, and drawn as by lot by an assistant, who read them off while the master sat calmly by with not a word to say.

No selection was included which was yet difficult or the least bit beyond the executive capacity of the pupil. Everything must be like an old shoe or an old hat before being exhibited. This to allow margin for whatever little nerve stir there might be. The A B C is more easy to recite when one is nervous than the conjugation of a Latin verb to one not sure of the latter.

These pupils played scales and arpeggios, sonatas, sang vocalizes and played accompaniments with concertos and sonatas at these "concerts" right before the people, and 'pon my word—like Abraham Lincoln's bootblacking—they played them well! The monotonous success of their work was a poem!

At a pupils' matinée here the other day, where five girls who could not place tone or sing a scale were screaming *Manon*, *Elsa* and *Elizabeth*, the teacher on being questioned about the matter, said:

"Oh, of course, we do have vocalizes in the class, but you know pupils can't sing vocalizes before their friends!"

Which was of most importance at this séance, I want to know, the improvement of those pupils or the pleasure of those friends? Did the friends find pleasure in the very bad work done? Would not the friends' pleasure have been greater to have heard some perfect, gentle united vocalizes, with presence of mind, musical effect and the crown of well done upon them?

Two of these girls broke down in tears, one in laughter, and all were more or less unsettled.

To go back to the "good man."

The great feature above all others in these training concerts was the absolute and utter obliteration of self and personality in the pupils. They were left wholly out of consideration apparently. Their comings and goings were paid no more attention to than were they so many piano stools wheeled in and out.

All attention was purposely avoided as only increasing the evil. If in the case of a very young beginner or one felt to be nervous the assistant or master went forward to give a minute or so of grace, it was always with some pretext of raising or closing a lid, removing a book or arranging a chair. No fussing. All attention was centred on the work—the work—always the work and its well-being.

Pupils were marked on each performance and went into the school record, so that all the fiddling and misleading "bravos" and "superbes" and clapping were done away with, and a rare "well done" from the master was an echo of the pupil's own consciousness. At certain intervals pupils' names were drawn whose business it was to criticize

the execution of a certain composition after schoolroom traditions.

If a pupil broke down there was nothing whatever made of it. He or she went off and the next was performing as if nothing had happened. What of it! It was not the last opportunity in life nor the biggest. He would be drawn again in a few days, and again and again. It was all a matter of course and came all right, as all things do that are made habit.

Pieces were always played a trifle slower than in school-room tempo, to allow margin for nerves, and all was done from memory always. There were certain days when all the repertory of the year was shaken up, so that nothing was ever allowed to rust. You may imagine the effect of this stock in trade at fingers' ends on the minds of parents and friends. Such a lot of capable and useful players and singers never existed in a town as those of that good man.

No matter where they were found they were ready to do what was asked of them. There were no pieces "at home on the piano," no "cannot play without my notes," no "never could play before anybody," and no "poor, dear child; she is so sensitive, you know, she's a musician!"

No, it was not in Paris. It was in America and by an American. There is not a teacher in Paris doing that much good for his pupils in that particular way—not one—alas!

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## PROFESSORS, ARTISTS AND STUDENTS.

A description was given some time ago of the stage performances in costume, which Mme. Ambre-Bouichère adds to her studio work once every month. These have heretofore been held in the Théâtre Vivienne, rented for the purpose and supported by regular subscriptions after the plan of the grand lyric operas.

The theatre has now been found too small for the increased interest and patronage and the performances have been transferred to the Théâtre Mondain in the Trinity quarter, which is superior in every way and larger. The matinée this week was held in the new quarters and everything passed off to perfection.

On the program was an act from *Calendal*, by Henri Maréchal, and scenes from *Hermann* and *Dorothée*, by Frederick Le Rey. Neither of these two operas has yet been heard in Paris. The last is by the composer of *La Mégère apprivoisée*. By the way, it was in this manner and through Mme. Ambre-Bouichère that Miss Roudebush got the engagement in that opera in Rouen.

Next week this teacher will give a sacred concert in her drawing rooms, the first part of the program to consist wholly of the works of the late Emile Bouichère, the second part in honor and under the presidency of M. Th. Dubois, M. de la Tombelle at the organ.

A grand concert of music, classic and modern, was given last evening by Mme. Blanche Marchesi. It was a very élite and artistic affair. More later.

Mme. Bertrami gave a pupils' concert on Sunday afternoon in the salons of Mme. F. Ferrari, the well-known composer. The first part of the audition was devoted to the work of beginners, those who had studied but a few months; the latter part, to those who were almost finished artists. This with a view of showing the advantages of vocal cultivation. To have an exposition of this sort of real value, however, the advanced pupils should be none but those who had ripened under the same instruction. A chat with Mme. Bertrami later on will no doubt throw light on this interesting subject.

The concert was an interesting one. Some of the accompaniments were played by Mme. Ferrari with great taste and delicacy. Her daughter, who is one of the pupils, was one of the most pleasing singers. Mlle. Bussy, of Baltimore, who leaves soon for the London season, was another. The charming *A une Fiancée* was on the program. Mme. Maurice Strakosch was one of those present.

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The hour of musique russe is held in the Théâtre Mondain this week, not in Salle Bodinière.

"Musique" with distinguished guests, artists and pupils at the home of Mme. Artôt de Padilla, 39 rue de Prony, Saturday evening.

M. Chas. Humphrey, the St. Louis tenor, gives a concert this week with the assistance of Messrs. Lockwood, Meux and Galloway and Miss Sargent. The Mexican Ambassador's wife had a special solemn high mass given at the English Catholic Church of St. Joseph on Friday. Music by double choir and orchestra. W. Legrand Howland director.

The marriage is announced of Mlle. Marie Louise Audan, daughter of the well-known musician, M. Joseph Audan, organist of St. François de Sales. Mlle. Audan is herself a skilled musician.

M. Georges MacMaster, choirmaster and chancel organist of Saint Ambroise, Paris, has written many new things while busy with actual school and church work. Among them six pieces for the harmonium Mustel, on which he excels as an artist, six motets for church use, four transcriptions, improvisations, preludes, &c., and six compositions for grand orgue.

He has dedicated five of the newest to American organists:

Andante, Walter E. Hall.

Toccata, Wm. C. Carl, New York.

Praeludium, Wm. Ambrose Brice, New York.

Cantilène pastorale, Clarence Eddy, Chicago.

Cortège, Gerrit Smith, New York.

M. MacMaster studied in Paris with César Franck, Th. Dubois, Guilmant, Gigout and Clément Loret. He is highly esteemed by all artists of first rank, and his industry, talent, high standard and refined sociability are combining to make him a leading figure in the French capital.

The fifteenth concert of the Breitner Philharmonic series was given to-night. The following was the program, given with the assistance of Mme. Gabrielle Ferrari, Mme. Breitner, Mimart, Parent, Sailler, J. Parent and Barette:

Dumky, trio in four parts..... A. Dvorák  
For piano, violin and 'cello.

Le Rêve d'Elsa..... Wagner  
Litany..... Schubert  
Sonata, op. 22, in three parts..... Saint-Saëns

For piano and 'cello.

A une Fiancée..... G. Ferrari  
Ballade.....  
Quintet, op. 115, in four parts..... Brahms

For clarinet, two violins, alto and 'cello.

All praise to M. Breitner for his brave and tireless carrying out of this enterprise. We bespeak for the coming season an increased and generous support.

Brahms has been elected by the Academy to replace M. Tiorelli, of Rome. May 2 is the date fixed for the Prix de Rome trial competition this year. The final contest will be on the 10th, the audition will be at the Conservatoire, June 26, and judgment at the Institute next day.

The *Figaro* to-day prints the battle song which as *Ghiselle*, the new creation of César Franck, Mme. Eames is to sing before her captors in the new opera at Monte Carlo.

*Ghiselle* was finished in 1889. But one act was orchestrated, however, at the time of the composer's death. The orchestration was finished by pupils of the master who were intimate with his taste, style and the importance he attached to the work. Their efforts are unreservedly recommended by M. Georges Franck, the son. MM. Vincent d'Indy, Samuel Rousseau and Arthur Coquard, the "pupils" referred to, are now leaders of the young French school.

FANNIE EDGAR THOMAS.

**Goes Abroad to Study.**—Miss Enid Smith, a young singer of Brooklyn, sailed on Thursday last on the Fuerst Bismarck for Paris, where she will continue her vocal studies with Bouhy.

## MISS ANNA FULLER,

## PRIMA DONNA DRAMATIC SOPRANO,



Who has sung with great success in the United States, France, Germany, England and America, is coming to America for an extensive Concert Tour.

## Music in Vienna.

VIENNA, March 24, 1898.

EVENTS have rushed so hurriedly one upon the other since my last budget that I find myself in bewilderment as to where to begin and where to leave off. Everybody in Vienna, notwithstanding the brisk liveliness of the musical world and in other quarters, has been under the phenomenal advance of the spring weather, and your correspondent has been almost, if not quite, as disqualified as that member of the Squeers family who from some injury to his biceps could not take a pen in hand. I mean to say that my hand has been no more disqualified than his, but that a tired and overworked brain succumbed to the lethargy of these almost summer days, and not only claimed but demanded rest.

But what a galaxy of artists has come and gone since that time! Aus der Ohe, Grünefeld, Reinecke, Grieg, Rosenthal; and of the lesser lights, Kleeberg, from Paris; Schmedes and Bramsen, from Copenhagen; Messchaert, from Amsterdam; Scharwenka-Stresow and Berger, from Berlin; Becker and Röntgen have given piano recitals; Zur Mühlen two delightful Liederabend, &c.

The little Hubermann has given his last concert here for the season, and Nikita and Bellincioni have likewise said their adieus.

Then the Haydn Fest concert was a grand affair, where all the leading artists of Vienna took part. The Helmesberger Quartet has returned from its Egyptian tour and will soon give another evening. The Bohemian String Quartet has also returned from its Italian and French tour. The Soldat Roeger Ladies' String Quartet has also been absent on a tour and but lately returned, and all of these quartets have had brilliant successes, and have met with enthusiastic receptions in every appearance, so it is said, and probably with truth, for scarcely another city in the world can boast of so many world famous string quartets as Vienna.

Then Kopaczki has entered the grand opera and sung in the oft tried but seldom successful rôle of *Carmen* in Prague, where her temperament and charming coquetry, her passionate and almost demonic conception of the part not only bewitched poor, stupid *Don José*, but many of her hearers belonging to the "worse sex." "The beauty of her figure was greatly enhanced by the fantastic, richly colored gypsy costumes, and the effect of her wildly passionate endeavors to escape the murderous stab of *José* was thrilling in the extreme and profoundly horrible," says the *Bohemian* in its account of her interesting performance. The storming applause and the lavish gifts of flowers brought her many times before the curtain, and finally called forth a little speech of thanks.

No doubt Kopaczki considers this better than singing in operetta in the Carl Theatre, and has to thank the at the time unpropitious falling out with the direction there for this decided advance in her career. However, this theatre is now too concerned with the surpassing success of Eine Tolle Nacht to think much of Kopaczki. Ausverkauft may be seen on a placard outside the door, and I have not yet been able to get tickets to see it, but I hear it is to be shortly produced on the English stage with the proper re-setting of localisms.

In the Theater an der Wien Mrs. Mary Howe Lavin and her husband had the misfortune to displease some of the more savage growling critics of Vienna; first and foremost probably because they were decided foreigners, and the critics are skeptical about transatlantic artists, and second, because they had so much running about to do and so much rehearsing that the inevitable reaction was—that bane of singers—hoarseness.

Mrs. Lavin said in a letter to me: "I became suddenly hoarse yesterday afternoon, the reaction I suppose of all the running about and rehearsing which we have been compelled to do since our arrival here; therefore I was not able to sing with any degree of credit to myself at all last evening. I am glad you were there to hear me, but I

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should like to have had you hear Mr. Lavin, for he sang beautifully, especially in the latter part of the opera (*Lucia*). He, however, has received no credit for it at the hands of the critics."

Perhaps Mrs. Lavin did not see the notice in the *Fremden Blatt*, which was not severe if not enthusiastic, and if they (the critics) could only have known of their hoarseness—a first arrival in Vienna is peculiarly disastrous to the voice because of the trying atmosphere—they might have been more lenient; however, they condescended to say a few words of real praise in favor of Mr. Lavin.

It is to be hoped that this artistic couple, of whom I have heard so many good things, will come to Vienna again and try to propitiate the savagery of the Viennese Musiker, who are not noted for entertaining either strangers or angels aware or unawares.

Our American Miss Walker's position in the Imperial Opera is a marvel to her friends. She has lately come with especial prominence before the public in the Evangelimann as *Magdalene*, who plays an important part in the second act. Miss Walker's rich contralto voice is very effective in this part, especially in the solo O Schönen Jugendtage, in which she was enthusiastically applauded at the last representation of this now very popular opera. Only I would like to make Miss Walker attentive to the fact that her acting is always studied and she appears cold in comparison with these warm temperament Viennese. This was especially true in *Amneris*, where I could never forget that she was both singing and acting a part particularly where it is demanded that she should throw herself with the utmost abandon into the agonizing, hopeless grief of a wife who sees her newly wedded husband about to be judicially murdered and condemned to a horrible death. We expect almost a shriek of agony when she hears the terrible, doomful words, "Lebend im Grab, Lebend im Grab" from the horror-inspiring voices of the judges as they pronounce the direful sentence upon one whom she is supposed to love more than life itself. Instead of that her voice was always rich, calm and beautiful, even serene in parts, and her movements quite deliberate, not excepting the place where she throws herself down before the entrance of the judgment hall. Instinctively I contrasted Lehmann's agonized and despairing grief in *Götterdämmerung*, and on the spot I voted for *more temperament*, even at the expense of perfect vocalization.

At the New Year's reception at the American Embassy Miss Walker sang with great dramatic power, and I am at a loss to account for her cold and studied acting in the Imperial Opera.

Speaking of the Evangelimann, it bids fair to become one of the regular repertory operas in the Vienna Imperial Opera. Van Dyck sang it for the last time this season a few days since, just previous to his departure for a concert tour and a stay at Bayreuth, where he will sing at the annual festival, it is said. Enthusiasm was at its highest pitch after the pathetic scene where he teaches the children to sing the touching words "Selig sind die Verfolgung Leidend," and he was called before the curtain countless times. Reichmann, who is absent now in Berlin as *Gast*, was replaced by Ritter as *Johannes* without any damage to the part; on the contrary, Reichmann has a powerful rival in Ritter. Many of the critics voted him even better than the possessor of the "most beautiful baritone voice in the world," according to the dictum of Tappert in Berlin. In the last scene he dies more like a school teacher and less like a lion, which last was the manner that Hanslick imputed to Reichmann in the death scene. And in the first act he reveals the real character of *Johannes* more clearly, and throughout he was in superb voice.

In Reichmann's baritone there is a suggestion of the basso profundo in contrast to a certain mellowness and silvery Kling in Ritter's voice that I hear in the best tenor voices.

To return to the Theater an der Wien, Susanne Richen-

berg has lately returned from an Oriental tour, and appeared on the 24th inst. in the first rôle in the *Pailleur* operetta, *Maus*, before the Vienna public, who had assembled en masse to hear the genial *sociétaire* of the Comédie Française and her most excellent support, among whom "Dame Frederic" outshone the star herself in some respects. "So much honor has been accorded to none of the French people for a long time in Vienna," says the *Fremden Blatt*.

Of the premières, Walther von der Vogelweide and Goldmark's new opera *Das Heimchen am Herd* are the most noteworthy. When Kanders composed the music for this hero of German literature he was probably unable to drive *Tannhäuser* out of his head. He is thoroughly saturated with Wagner, and as your RAconteur remarked with reference to Damrosch's Scarlet Letter, "he could have done it so much better if he could only have forgotten how the other fellow did it." I am not one of the bad humored critics who keep on crying "Stolen! all stolen!" For according to this, in listening to the different verdicts upon Kienzle's opera, one could fancy that he had pilfered for his wares from at least a hundred and one sources. But here is a case where it is quite plain that the composer, to put it mildly, could not forget. The very grouping of his characters—Walther, Hilgaude, Reinmar and the Duke are strongly suggestive of *Tannhäuser*, Elizabeth, Wolfram, Landgraf, and the same similarity is noticed in the music. The necessities of the case justify much of the examples chosen from Wagner, however; but the whole manner of handling is so decidedly Wagnerian that no uncertainty can possibly exist as to whom Kanders has chosen for his master.

The character of Walther von der Vogelweide is historic and not without interest, but none the less the whole opera is "langweilig"; what redeems the play from absolute tediousness is the historic or national and local interest attached to Walther, who while no one knows where he was born, is generally supposed to have had his native home in Austria, and the old burg of Modling, whose ruins now stand on the mountains in the romantic region of the Hinterbrühl, one of the many picturesque, idyllic suburbs of Vienna, is the scene of a large part of the play.

This old burg was the home of the early Babenberger kings and dukes, and here Walther and Reinmar, the two most noted lyrical poets among the Minnesänger in this early period—this "Blütezeit" of German literature—had their loves, their sorrows and their joys, until they both go to the crusades in search of honor and fame, and he who performs the most heroic deeds shall win the fair lady Hilgaude, who appears to be the chief object of attraction in the castle of the great duke, and is the cause of so much strife. One of the songs which Walther composes here is the familiar Unter der Linde auf der Haide; indeed the name of Walther is interwoven with some of the most lovely of the different Sage, one of which was that Walther in his last will desired that around his gravestone should be thrown grains of wheat, and water placed there for the birds.

After many years of waiting and wandering Hilgaude finds her lover in the same manner in which Evangeline found hers; but after she in hopelessness and despair had taken the nun's veil. For a minute there is a struggle between love and duty. Love wins and Hilgaude throws herself in Walther's arms, but in the self-same moment she falls to the floor—"A higher Power had decided, she is dead!"

The opera had a short life in Vienna; with Schlager and Miss Walker, Winkelmann as Walther, Grengg as Reinmar, and the masterly direction of the orchestra, under Richter, the work was surely given a fair chance—but it failed, albeit creditably, and even nobly, it must be allowed.

Far different has been the fate of Goldmark's new opera, *Das Heimchen am Herd*, a resetting of that delightful

story of Dickens, *The Cricket on the Hearth*. The story is known to all American readers and I shall not repeat it here. I say "known"—it is not only known, but is dear to every English heart. Who does not know the story? What child, lad or maiden who has not enjoyed an hour "in a nook with this little book" in his hand, and felt the witchery and charm of the fairy tale steal over him as the cricket, fairy or angel, whate'er it be, whispers behind the fireplace, chirps from the boiling kettle or the crackling fire and invests the whole house with the sweet mystery of its propitiations being—the patron saint of the household who rules the good fortunes of gray haired John and his sweet heart Dot—Dot the true little wife, the joy of his heart and the sunlight of his home?

Well, it is to no less than this story that Goldmark has added the bright charm of music that is the astonishment of his hearers, and no less a personage for his hero than this self-same cricket-fairy of the tender sex and angel's heart. His weird wand is now, not that of the mysterious Merlin, not the wicked art of an Ethiopian queen, but the "zipp," "zipp" of the elfish creature who is the sworn enemy of sadness and strife, and glorifies and brightens the dull prose realities of everyday life. Goldmark has used a magic in this music that will put to silence all reproaches that might be made against him for leaving the thunder's might and condescending to a cricket's chirp. The music might be called "light," lacking in unity and purity, or call it what you may, but nobody can deny the weird, magical charm, the elfish poetry of this musical setting. Like the story itself, it is "woven in moonlight" and disappears under the searching criticism of a morning sun.

That it is full of jewel treasures, graceful humor and the pure innocence of the poem itself cannot be gainsaid. The wild, weird beauty of this music ensnares the understanding and unfits us for cold, dissecting analysis. The orchestration revels in magnificence of color and little tone pictures, and Director Jahn had the first share in the honors of the evening. The prelude or intermezzo of the second act had to be repeated and the director was obliged to make countless bows to his insatiable audience.

So much for the music and the story, and yet withal it is a question whether it (the story) is suited to the stage. Whatever dramatic element there is in it is almost spoiled by the dramatization itself, in spite of the charm of the music. I doubt if this opera will prove an unqualified success. At present the enthusiasm is great and the Imperial Opera crowded to its utmost capacity. Goldmark, who was present at the première, was called out several times. He is quite old and appears almost in the seventies. Perhaps the approach of his second childhood will explain the charm this story seems to have for him. Renard, as Dot, is the pearl of the whole setting; Forster, as the *Fairy Cricket*, was the embodiment of poesy, a genuine, tender, sweet and elfish creature, who sways her magic wand over the whole audience. Ritter and Abendroth were not above criticism, but Reichenberg, as *Tackleton*, was the personification of delicious humor and Dickens wit.

This letter has already assumed a length that forbids mention of the most important concerts of the season, notably the advent of Grieg in old, historic Vienna. I shall try to send by the morrow's post accounts of this Norwegian master; also Reinecke, Dwarah and others. I fear I shall have to atone for my remissness by sending a weekly letter for a time.

There is so much to tell, and for busy students the time is inadequate.

Vienna should be the veritable Mecca of musicians. I am hoping for time to verify my statement, and shall soon send a sketch of musical Vienna, her musical institutions, her great masters of the present and past; Vienna, the home of Beethoven and Brahms, and of the greatest living teacher of the piano—Leschetizky!

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TO the three standing orchestras which Berlin boasts, viz., the Royal, the Philharmonic and the Meyer Concerthaus, has lately been added a fourth organization of the kind, which calls itself the New Berlin Symphony Orchestra.

It consists of about fifty members, and is conducted by C. Zimmer, who, to judge by the concert which I attended a week ago to-day, is a capable conductor and understands his business. The main object of this new organization is, like that of the popular concerts at both the Philharmonie and the Concerthaus, to give good music to the masses at cheap prices. In order not to interfere with the regularly established concerts at the before named concert halls, which take place on three nights of each week, the New Berlin Symphony Orchestra gives its concerts (likewise three each week) at a hall which is situated in another part of the city, thus catering to an entirely different portion of the populace. This hall is called Deutscher Hof, and has been newly built. It is very beautiful, perhaps a trifle overladen in architectural and pictorial decorations, but above all it has excellent acoustic properties.

The program for this concert, which was well attended by a most attentive as well as appreciative audience, was popular in the best sense of the word. The orchestral selections comprised Weber's Euryanthe overture, Saint-Saëns' symphonic poem Phaëton, Beethoven's third Leonore overture, the finale from Wagner's Rheingold, Mozart's Nozze di Figaro overture and a novelty in the shape of a minuet from P. Muecke's sinfonietta in E flat. Whoever Mr. P. Muecke is I don't know, but so much I do know that he studied pretty closely the popular and celebrated minuet from Mozart's symphony in the same key—so closely in fact did he study it that he copied it pretty nearly in his own work. Well, Mozart is not a bad model after all, especially if you have nothing new to say of your own; only the style is so pronounced and so well known that you give yourself away to the merest musical tyro if you copy Mozart.

All the orchestral numbers had been thoroughly rehearsed and went with a fair degree of smoothness of ensemble, albeit the performances were of course not overwhelmingly good or technically above reproach. The brass is the best portion of the orchestra and the woodwind the worst, while the strings are not of sufficient strength.

The second and third sections of the program contained also some soloistic offerings which brought variety, if not much else, into the proceedings. Miss Clara Wollenberg, a concert singer with a dreadful voice and no method to speak of, sang an aria from Reinhold L. Herman's legend of The Fiddler of Gmünd, and Lieder by Tappert (Wohl über Nacht), Mendelssohn (Der Frühling nacht mit Brausen), Robert Kahn (Aber ach), and M. Marschalk (Herzenstestament). Tappert and Marschalk are local music critics.

Much more interesting was the other soloist, Miss Céleste Groenevelt, from New Orleans, a pupil of Leschetizky, and of whom I have repeatedly spoken heretofore. She played the Liszt Hungarian Fantasy with abundant technic and a great deal of dash and spirit, as well as with a

rhythmic abandon that was a trifle too much for the new orchestra, and which at moments came near upsetting the accompaniment. However, everything went well after all, and our pretty, blonde, young countrywoman was most vociferously applauded.

\* \* \*

There was no lack of variety for me in Wednesday night's musical proceedings. First I heard in the Bechstein Saal a portion of a piano recital by August Stradal, one of the so-called genuine pupils of Liszt. He must have been a very pious young man, for on the program I noticed a piece by Liszt dedicated to Stradal. The late abbé was in the habit of dedicating his works mostly to people whom he believed to be true, orthodox Roman Catholics. The piece itself, entitled En Rêve, nocturne, I don't know, never saw it, nor did I hear it on this occasion, for it occurred near the end of the program, long before which I had fled. What I did hear was Les Fun' railles, a piece of funeral music from the Harmonies Poétiques et Religieuses, and one of the most nauseating of all of Liszt's compositions. Furthermore, I stayed through the second Liszt ballad in B minor, in order to get at the Moonlight sonata for an ear wash. It was in the last movement of Beethoven's work that Stradal's piano playing became so technically distressing that I fled in despair.

\* \* \*

At the Singakademie on the same evening Court Opera Singer Karl Mayer, of Schwerin, gave his second song recital. The baritone, who was in excellent voice, had a large and much interested audience. Of his well selected program I heard Max Bruch's descriptive song, Volker's Nachgesang, Jensen's Unter der Linden and Schumann's Nussbaum, Anfänge und Ich grölle nicht. The last named was most dramatically sung.

\* \* \*

From the Singakademie to the Royal Opera House is only a step, and I took it in order to hear Miss Minnie Cortese, from Chicago, in Carmen. Our young countrywoman has just been definitely engaged by the intendant of the Berlin Royal Opera. Whether or no this was a good acquisition I am hardly prepared to say, for Miss Cortese, although she is really a very pretty and piquant looking Carmen, can hardly hold the candle, both vocally and dramatically, to the Royal Opera House's regular representative of the part, Miss Rothauser. However, it is good at all events to have a substitute, and I suppose Miss Cortese's services were retained for such an emergency.

The cast was the same otherwise as usual and a fairly effective one as far as Misses Weitz's Micaela, Deppe's Frasgita, Dietrich's Mercedes, and Messrs. Krolop's Escamillo, Fraenkel's Morales and Krasa's Zuniga were concerned. Naval, as Don José, however, was vocally weak, sang flat and the handsome tenor cannot act.

Weingartner conducted Carmen, the very opera over which he had his falling out with the late Hans von Bülow in Hamburg. Everything went along pretty smoothly in the way of general ensemble, but the orchestra was frequently much too noisy.

\* \* \*

Thursday night I attended first the third and last of Eugen Gura's Lieder and Balladen evenings at the Philharmonie. The Munich singer is such a great favorite here in Berlin that his concerts are nearly always sold out, and this was the case last Thursday night. You must not forget what that means, a vast hall like that of the Philharmonie, which holds over 2,500 people, being completely filled at each of Gura's vocal recitals.

Of the artist's fine qualities, his musical phrasing and declamation, his dramatic expression, his clear pronunciation and enunciation, I have frequently spoken before. His voice, however, is not always reliable nowadays. On Thursday night the sonority of his sympathetic baritone

seemed at first somewhat veiled, but later on his throat seemed to get clearer and he sang with wonderful energy for an artist of his age.

I cannot say that I admired his selections so very much. He began with the Sunrise monologue and Faust's Death, from Schumann's Faust music, two descriptive excerpts which, with piano accompaniment and taken out of their surroundings, are hardly very effective. Prof. Heinrich Schwarz's piano accompaniment, however, was of the most discreet and refined nature.

I liked much better Liszt's Vætergruft and Peter Cornelius' touching song, To a Sleeping Child, which latter was redemande. Likewise redemande was Hans Sommer's Odysseus, though it is musically a very weak Odysseus that is here presented.

Still less was I pleased with Sommer's cycle of Hunold Singuf, Ratcatcher Lieder, which formed the third portion of the program. I wish Hans Sommer would stop composing. The Loewe ballads, Der Blumen Rache, Die Lauer and Gura's standby, the famous Noëck, I could not remain to hear, as I had to repair to the Bechstein Saal.

\* \* \*

There on the same evening the fourth and last of this season's chamber music soireés was given by the Halir Quartet. A large and attentive audience was present and seemingly enjoyed the performance of three works by Beethoven. Of these the C major string quartet, op. 59, No. 3, was the first one. I could not hear it on account of the above mentioned song recital, but I am told on the very best of authority that the ensemble, thanks to the unfelicitous efforts of the second violin, was not as good as might have been expected. Of Beethoven's string trio in G, the first one from op. 9, I likewise missed the first two movements, but the scherzo and finale, with their Mozartean and everlasting youthfulness, gave unalloyed pleasure in a flawless performance by Messrs. Halir, Müller and Dechert.

The great *pièce de résistance* was, just as it always is whenever it appears on any program, the Beethoven septet, in the performance of which the above named gentlemen had the valuable assistance of Royal Chamber virtuoso O. Schubert, clarinet; Royal Chamber musician Littmann, horn, and Messrs. Gütter, bassoon, and Kaenling, double bass, all of them members of the Royal Orchestra and most excellent musicians. It is no wonder therefore that the performance was a model one, and that every movement of this justly popular work was greatly enjoyed and strongly applauded by the audience.

\* \* \*

Nothing gives a critic more pleasure than to watch the steady advance of a genuine and earnest talent. Such a talent I find in the young Australian pianist, Ernest Hutcheson, who played in Bechstein Hall last Friday evening. When he first appeared in Berlin two years since I was pleased with his personality, for he is a modest refined artist; with his technic, for it was phenomenally clear and produced many colored results, and with his readings, for they were musically, but his performances as a whole failed to electrify. They were more academic than spontaneous. Now, I find matters changed, and it is safe to class Ernest Hutcheson among those at the top. He has reached that point where the conscientious artist may feel self-reliance. At this point he begins to follow his impulses rather than his cold judgment, and naturally warms his hearers into enthusiasm, whereas equally adequate academic playing would leave them cold. Ernest Hutcheson's impulses will never lead him into vagaries, for he is a scholarly musician, as was amply proven by the Impromptu and Etude of his own composition, which he played last Friday evening.

Mr. Hutcheson has just returned from a concert tour in England, where his coworker was Willy Burmester. There is a rumor that they may visit America together next year. If they go you will hear some ideal duos for violin and piano. I will give his Friday evening's program, from which you will see that Hutcheson does not confine himself

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On the same evening Georg Liebling, the youngest of the four Liebling brothers and pianists, gave a recital in the Singakademie, which, however, I could not attend because I wanted to see and hear at least the second and third acts of *Die Meistersinger* at the Royal Opera House, with our old friend Theodore Reichmann in the part of *Hans Sachs*.

My artistic curiosity with respect to this rôle was not overwhelmingly great, for I had witnessed Reichmann's impersonation of it in New York several times at the Metropolitan Opera House. Even then and there, where it had to undergo comparison only with Emil Fischer's somewhat too bourgeois conception of the part of the poet-cobbler, Reichmann's *Hans Sachs* seemed to me one of the least gratifying and satisfying of all of the great baritone's many excellent interpretations. Still less was this the case, despite the present glorious condition of Reichmann's vocal organ, when his *Hans Sachs* is compared with that of our Berlin and Bayreuth veteran representative of the rôle, Franz Betz, who recently sang it for the one hundredth time here at the Royal Opera House. Of course I am not speaking vocally, for I never heard Reichmann revel in the possession of a more luscious voice than he has at present, while Betz's voice is suffering from the ravages of time, but conceptionally the older man is much more convincing.

To him, who studied the part with Richard Wagner, we believe when he sings *Bin gar ein arm, einfältig Mann*, he is and remains a cobbler, an honest and industrious workman, who in his leisure hours gives rein to his poetic impulses by way of recreation. Reichmann, on the other hand, puts the poet *Hans Sachs* into the front window of the workshop; he is far too refined, too sweet, and not sufficiently virile to suit my idea of the character.

He is a cobbler who uses cologne and smells of perfume instead of wax and pitch, which the genuine *Hans Sachs* used in his trade.

Nevertheless the representation interested me, and of course Reichmann's singing was beautiful.

There was another guest in the cast that evening, an unexpected but by no means an unbidden one. Schmidt, our own Schmidt, the man who sings and acts *Beckmesser*, almost the only rôle he really does sing and act well, suddenly became indisposed on the day of the performance. The telegraph was set into motion and Hamburg, Dresden, Leipsic all were in vain beseeched for the loan of a *Beckmesser*. Finally the little, but exceedingly good Dessau Court Theatre came to the rescue. From its personnel it sent over Mr. Leonhardt, who arrived here at 6 p. m. (the performance began at 6:30 p. m. sharp), and thus saved the evening. Of course he had to sing without a rehearsal, and considering this circumstance and the strangeness of the surroundings the guest, who was repeatedly called before the curtain, together with Messrs. Reichmann and Gudehus, did remarkably well. He was vocally one of the best *Beckmessers* I have heard, and he did not fall into the usual error of most *Beckmessers* I have seen—or making out of a coxcomb a clown.

Gudehus, who is our standing guest, was as good and reliable as he always is as *Walter*, and Miss Hiedler sang nicely as *Eva*, but I liked her impersonation on the whole less than that of *Elizabeth* last week, when she was really grand. Marie Goetze and Lieban deserve unstinted praise as *Magdalena* and *David*, especially in the quintet, and I have nothing but eulogy also for Stammer's sonorous *Pogner* as well as Krolp's *Kotkner*. Nevertheless the performance did not greatly please or impress me. This was chiefly due to Weingartner's nervous conducting. He

hurried up all the tempi, he whipped up the orchestra continually, and they became at times quite obstreperous. And after all this effort the performance seemed to lack interest quite frequently. They give it here without the slightest cut in its absolute entirety, like at Bayreuth, and the performance in spite of Weingartner's hurry and scurry, lasts from 6:30 to 11:15 p. m., which is somewhat too much of a good thing, especially if you have heard a portion of a piano recital as an *hors d'œuvre*.

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Saturday was musically an unlucky day, for my time was wasted on two concerts which were really not worth hearing. The joint concert of Misses Irene von Csizsér and Isabella von Kuliffay in Bechstein Hall was the worst of the two. Miss Kuliffay is from Budapest, and places behind her name the title of Erzherzogliche Klavier-Professorin. She refrains from saying what archduke proffered her this distinction, but it does not matter anyhow, as the Hungarian lady cannot play the piano even a little bit. The other lady, to judge by the name and her pronunciation of the German text of *Recha's romanza* from *La Juive*, is likewise of Hungarian nationality. The timbre of her voice is not displeasing, but she does not know how to sing, and is too fat to breathe.

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At the Singakademie Miss Elise Peckschen gave a concert with the assistance of the Philharmonic Orchestra. I heard the Weber Concertstück from her, and of unaccompanied soli Rubinstein's G minor barcarolle and the Liszt Rigoletto rigmarole. Miss Peckschen is quite a novice yet, but she has a fair amount of finger technic, and may some day become a fair pianist.

The baritone August Hensel relieved the monotony of the program with the perfunctory delivery of two groups of Lieder.

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The ninth and last but one symphony evening of the Royal Orchestra fell this time upon a Sunday, because the Royal Opera House gives no performance on March 23, the birthday anniversary of the old emperor, William I., and thus the stage and auditorium are free for concert use, and are made use of for that purpose even if the day falls upon a Sunday, as was the case this year.

Weingartner's program for this concert was a hotch-potch, and in it once more he made the attempt to push himself forward as a composer. To do this he did not disdain for once the employment of a soloist, which he does very rarely, as evidently he considers the concerts attractive enough without one, and so they have proven so far, for they were all sold out even without soloists. The two Weingartner numbers on the program were *Die Wallfahrt nach Kevlaar* for alto solo with orchestra, and a symphonic entracte music from his opera *Malawika*. The setting to Heine's celebrated poem, or rather set of three poems, is a trifle monotonous, through the very fact that only one voice, and consequently one color of expression, is used to portray situations which Heine places in three groups, of which the first is narrative, the second locally descriptive and the third dramatic. Humperdinck has set the same text much better, for he saw the necessity of the employment of different voices and personages; but he goes to the other extreme, and his work is somewhat overladen also in the way of orchestration, while Weingartner, on the other hand, has orchestrated his *Wallfahrt* rather directly, and it must be acknowledged with rare taste. The melodic element, however, is weak, and thus the work sounds, as I said before, monotonous, even if it is sung as well and by so excellent a singer as Frau Marie Ritter-Goetze, who was much applauded, as she deserved to be.

The excerpt from Weingartner's opera shows what I have always maintained of him, that he has absolutely no thematic invention. He is a superb master of the technic of composition, but he has nothing to say, and he says that nothing with as much bombast and effort as is possible, in order to cover up by ingenuity the paucity of his ideas. In this symphonic entracte he deals with variety of rhythm, and he meanders from D to G, from there to E flat, F major (where he becomes for a moment quite Mascagnish); goes on again to G, then A flat, E, B flat, and finally winds

up in F—all this in the course of a few minutes, which thus bring nothing but modulations without ever getting anywhere for any purpose of saying anything. Such a thing is tiresome, especially to the audience at large, and it is no wonder therefore that among the applause of Weingartner's many friends there mingled a few significant and sharp hisses.

Malawika was performed "once in succession" at Munich, where the same fate befell it that was accorded to his opera *Genesius* at Berlin, viz., fiasco. Weingartner, however, evidently does not see it in that light; he cannot be convinced that he is no creative genius, for he is going to bring out his *Gewesius*, beg pardon, *Genesius*, at Mannheim shortly, and has now gone there to conduct and superintend the final rehearsals.

The non-Weingartnerian numbers on the program brought no novelties, but started, on the contrary, with a very old acquaintance. This was Boieldieu's *Cahill of Bagdad* overture. I don't know what caused the selection of this fossil, but I am of opinion that it ought to be left to the tender mercies of such juvenile four hand piano players as have not yet become wearied with it.

Then there was Saint-Saëns' *Le Rouet d'Omphale*, which the orchestra performed in virtuoso style, Weber's *Freischütz* overture, which was played very brilliantly and elicited enthusiastic applause, and finally Beethoven's immortal C minor symphony, about the interpretation of which, under Weingartner, I have several times written before and therefore don't need to repeat myself.

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Last night, viz., Monday, March 23, the Philharmonic Orchestra gave its annual concert for the benefit of its widows' and orphans' pension fund. It is not pleasant to have to state that for so worthy a purpose no larger audience could have been gathered together at the Philharmonie. However, I imagine that the loss in sale of tickets was made good by a contribution on the part of Paul Kuczinski, a rich Berlin banker and amateur composer, in offset of his contribution to the program of this concert. This consisted of a symphonic poem for grand orchestra, soprano and alto solo and chorus, entitled *Die Fahrt zum Licht*, or as the pretentious title would be in English *The Journey Toward Light*. This journey lasts about forty minutes, and is the direst rot that ever was put down on paper. Verily Weingartner looms up as a second Richard Wagner when he is compared with Kuczinski, for he at least is a musician of the finest technical equipment, while the banker is but a musical rhinoceros, whose brayings would never have been heard in public if it were not for the fact that he has money, and spends it in order to buy a performance.

Prof. Franz Mannstaedt had a hard time with his orchestra; the female soloists were so outrageous that I forbear mentioning their names, and of the mixed chorus only the fair sex was decent, while the few men that were there sang badly.

The bright particular star at this concert was Carl Perron, the celebrated baritone from the Dresden court opera, who sang *Wotan's Abschied* in the final scene from *Die Walküre* superbly and was hailed with delight.

The second half of the program consisted of scenes from the third act of *Parsifal*, but as I did not want to hear this sacred swan song desecrated in concert performance with such a chorus, nor have my Bayreuth memories outraged, I fled from the Philharmonie to the Singakademie, where the Brahms Abend of Frau Marianne Scharwenka-Stresow and of Josef Weiss was given.

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The wife of Philipp Scharwenka is a fine violinist and evidently an excellent musician. Together with Weiss, who recently made such good réclame for himself by his advertised tribute to Busoni, she played the Brahms A major sonata for piano and violin, which I did not hear, and the third sonata, the one in D minor, which I did hear and enjoyed immensely. It is one of Brahms' most concise and also most amiable works. The scherzo in crisp performance so pleased the audience that the movement had to be repeated.

Josef Weiss's solo selections showed that he does not

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know how to make a program and that he is evidently even more of a Brahms than of a Busoni crank. He played in immediate succession Brahms' op. 116, 117, 118 and 110 fantasies and mostly intermezzi. Some of these, like the first one in E flat from op. 118, are quite pretty and interesting, but the majority show Brahms at the fag end of his days of musical creative inspiration, and it means only tiring a public and not doing yourself or the composer good service if you overdo matters in that way. As there was no relief in this program it was a relief when Weisz stopped playing. And yet when he was not at moments crazy, à la Pachmann, he played like a fine musician and an excellent pianist, who could do something in the world if he would get the better of his nerves and whims. Mr. Weisz used a superb concert grand from the old renowned firm Rud. Ibach Sohn, of Barmen-Cologne.

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Reichmann will continue "guesing" here this week, and next week will take leave of Berlin, the final performance being that of Rossini's William Tell, which has not been given here for some time.

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The Royal Opera intendant will give performances regularly and all through the coming summer at Kroll's, from May 15 to September 15.

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Callers at THE MUSICAL COURIER's Berlin headquarters were Mr. Eric Holt, a young student of music from Boston, Mass.; the American consul at Weimar, Mr. Moor; Willy Burmester, the great violin virtuoso, and Henry de Melcer, composer-pianist, from Warsaw.

O. F.

### Mysticism in Music Education.

THERE were recently delivered two lectures under the auspices of the Amateur Musical Club of Chicago—a prosperous and representative organization—by Mr. Calvin Cady. Were it not that the society before which Mr. Cady appeared has the reputation of containing the cleverest amateur talent of the city, and that the statements made by Mr. Cady may have seemed to carry with them the implied sanction of the club, composed of many hundred members, most of them trained by eminent musicians here and abroad, it would seem a waste of time to answer the illogical propositions put forth by a man whose mind is evidently a confused jumble of Mysticism, Christian Science and Froebelism, which he has succeeded in weaving into some new fantastic theory for teaching music.

In an untrained but receptive mind, however, the mystic delusions and audacious assertions of a man apparently sincere might easily and irredeemably subvert the most careful teaching. This, and the fact that Mr. Cady attacks the mental capacity, truthfulness and legitimate training of the entire musical profession, not only in Chicago, but everywhere in the world, by his lofty manner of sweeping aside everything existing, everything which does not coincide with his peculiar views; that he belittles honest, untiring, judicious, superior work, which has stood the test of time and has been productive of good and great results here, as well as elsewhere, must be my excuse for taking any notice of the astounding theories of this musical pervert.

I shall do Mr. Cady the credit of assuming his honesty, believing that his intense egotism and his desire to appear as the apostle of a new school has warped his mental balance to such an extent, has obscured his perception to such a degree, that the future can only hold bitter disappointment for those who have been unfortunate enough to come under his teaching.

As the lectures were open to the public, they must, therefore, be open to public discussion and criticism.

Enter Mr. Cady as an educator.

Mr. Cady recognizes three factors only in any educational system; if absent, it is worthless. Froebel first, then Pestalozzi, and Christ back of all. Mr. Cady is in error as regards the importance of a Froebel to-day in the

educational system of the world. Froebel, himself a mystic, therefore very congenial to Mr. Cady, built up his system on the principle that education must ever be unproductive unless based upon religion. Any unprejudiced mind will see at once that such a proposition is untenable; consequently, Froebel has left us, as the only legacy of a long and honorable career, the kindergarten. The kindergarten in Germany, its birthplace, is to-day a very small factor indeed in educational methods, many of the best thinking minds urging against it (except in the case of infants) that serious discipline later on is sadly hampered by the previous play and game system. Here in America we are usually decades behind European methods, and when we adopt them we do so with more enthusiasm than discrimination.

The German mind has, as it often does, hit the nail on the head, and the same objection holds good, only in a more extended, a more serious, way to Mr. Cady's kindergarten methods of teaching music; who out-Froebels Froebel, with large doses of Christian Science, mysticism and symbolism thrown in. In the same proportion as the kindergarten is useless (after the age of five or six) is also Mr. Cady's Froebelism applied to music. For very young children it is well enough, at an age when systematic and regular musical training could not be attempted. After that, however, it is nothing less than harmful and injurious.

And now we come to Mr. Cady's three important principles, underlying all efforts toward making musicians of his pupils:

1.—The kingdom of God is with us, and, evidently we, individually and collectively, are properly equipped for any undertaking, and by its aid are bound to carry it to an undoubted successful issue.

2.—Suffer little children to come unto us.

3.—Make clean the inside, that the outside may be clean.

All this may be proper at Sunday school or prayer meeting, but, perhaps not quite so apropos with a music class. This spiritual and religious teaching accompanies the entire course, repeated and reiterated with the same modes of expression, the same word pictures, the same catch phrases, until by their ceaseless and tiresome repetition they must be deprived of any significance, if ever they had any. It is simply a meaningless flow of words. Mr. Cady wishes the child's mind brought to a right consciousness of genesis (whatever that may mean) and to uncover the capacity to reflect ideas, not create; to bring to manifestation, through individual thought, the ideas of man." Mr. Cady is also very fond of taking words and terms of established and recognized meaning, the whole world understanding them to mean certain definite things, and giving them arbitrarily new meanings and shades of meanings. For example, using the German term *es* for flat, *pulse* for beat, *key* instead of tone, thus surrounding explanations of the simplest terms with so many superfluous and unintelligible word pictures that one "cannot see the forest for trees."

Let us see what series of definitions Mr. Cady gives to music:

1. Music is logic analyzed.  
2. Music is the abstract bodying forth of the inner and essential principle of all history.

3. Music is the science of rhythmic concepts.

4. Music is often called "the language of the emotion;" this is wholly wrong. Music is pure idea; idea is truth; truth is not sensuous. (What admirable logic!)

5. Music is not a product of sense development, it is ideal. The world demands of the other arts purity, intelligence, &c., but not of music. Hence the urgent necessity of change.

6. Music is not a faculty, not the language of emotion; there is necessity for a radical change of thought concerning music and musicians. To cultivate the emotions and indulge in it is therefore dangerous.

7. Music is all that is high, perfect, pure. Were it anything else it would not be music.

And Mr. Cady then states that such works as Carmen,

Cavalleria, Pagliacci, are not music. Pray why, Mr. Cady? And what are these works, if not music? And what other great works would not fall under your knife? In fact, would there be much left, except a little Bach, perhaps? Does not the real, impelling force in all thoughts and deeds lie in the emotions? What of our great song composers, who certainly could only through their own emotions succeed in stirring ours? What of Schubert, Schumann, Franz, Grieg and their numberless followers? Are they all put under the ban, Mr. Cady? And what are these songs, if not music? And what of many of our Protestant chorals, those which have come to us from Luther himself, who took and compiled Love, Street, Sailor, Miner and other songs, changed the words, and put them into the church service, where they still are. What of the great choral, O, Sacred Head, Now Wounded, one of Leo Hessler's most intense love songs? What of the most renowned numbers of The Messiah, Unto Us a Child is Born, All We, Like Sheep, O, Death, Where is Thy Sting?

Is there anyone who will doubt that this is pure music? And yet these very numbers were most emotional love songs, written by Händel originally for the Princess Carolina, of Hanover, and afterward embodied into The Messiah. Has the entire world been wrong thus far, and are we to be set right by Mr. Cady? And now let us examine, on the other hand, in what manner some of our great writers on music aesthetics define music. Neidhard says: "The final purpose of all music is to excite all feelings and emotions, similar to a good orator, through tone and rhythm." W. Heinze says: "The chief purpose of music is the imitation, or rather the reproduction, of feeling, sentiment, emotion, passion." J. J. Engel: "A symphony, a sonata, must contain the portraying of certain emotions, passions, but which must extend into various and manifold sensations." André: "Music is the art of expressing through tones just such emotion, passion, sentiment as we express through speech." G. Weber: "Music is the art of portraying emotions by the aid of tones." F. Thiersch: "Music is the art of expressing and exciting states of mind, moods, sentiments and emotions by the choice and combinations of tone;" and so on through a long list of equally serious and prominent authors on music aesthetics. The simplicity, clearness and uniformity of these statements, as opposed to the unintelligible utterance of Mr. Cady, need no comment. Here are Mr. Cady's definitions of measure and rhythm:

"Measure is a grouping of rhythmic intensities. Rhythm is a proportionate unfoldment by a progression of idea." Does anyone pretend to understand this vapor? The piano Mr. Cady designates as the curse of the country, as it develops vanity, untruthfulness and mental enervation. "Only truthful thinking is life, and hours spent at the piano are the bondage of physicality." If Mr. Cady would only once in a while prove the facts which he states so freely! Although no musician can or will deny that the piano is a much abused instrument, it should not be stigmatized as a curse. On the contrary, the piano of to-day is the only instrument adapted, with very few restrictions, to the production of all music literature, and is consequently the greatest factor in music education, taking first rank because of its manifold means of expression.

Why does Mr. Cady invariably take for examples on the side opposed to him such specimens as no good, conscientious teacher would own or approve? Empty headed, frivolous, display loving pupils, or else stupid, plodding machines, are put forth as the results habitually achieved by all other teachers. He attributes only the most mechanical, perfunctory conception of teaching music to all but those more spiritual creatures, like himself, and things that even an honest, thorough drill master in pure technic would repudiate are given out as the ideal and satisfying realizations of nearly all teachers.

And now enter Mr. Cady confessedly as the musician, with two pupils to illustrate his theories. So far as my humble understanding goes, everything seems to revolve about the reproduction of "little melodies," as they are

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called, by these children in various ways—singing them, writing them on blackboards, playing on the piano, transposing into different keys, and “swinging the rhythm.”

Considering the fact that they are incessantly and exclusively kept at these “little melodies,” the results are far from startling. It is all very good in its way, and useful enough if done in connection with other practical work, but with this method of teaching months—even years—are consumed. Mr. Cady claiming that time is a matter of indifference, even if a whole lifetime were spent with these “little melodies.” At least the pupils could then conceive them as their own. These “little melodies” are of the extreme simplicity, two or three measures containing six or eight notes, and that is practically all the work done for an indefinite period. The work is done on such a small scale and talking about it is done on such a large scale. An acquaintance of mine, whose child had been the victim of this method for some time, and who had come to the end of her patience (the mother), remarked to me that after every lesson the child would come to her saying:

“Mamma, Miss A. has given me a little melody, and says I must put a thought back of it. What thought, mamma?”

For, be it remembered, no such “little melody” can pass muster without a thought tacked on to it, and this of a reasonably intelligent child, covering the period of a year or more! Is this just? Is this fair? This puerile trifling which can never make anything real of the children! Simply dilettante dabblers, as far removed from the dignity of an honest, theoretical musician as from the splendor of the practical executant. The injustice done these children cannot be overestimated in a positive or negative way. In the early days, when the child-hand is pliant and flexible, and when by an intelligent, painstaking teacher correct habits of position, touch and wise, systematic training in all that pertains to the sure foundation of a sound, reliable technic should be given, the little victim of the so-called “new method,” is fed on air and pretty sentiments, and all the rest of that paraphernalia.

One lesson which they learn extremely well, and very soon, is that real work is not one of the essential features of this new development; consequently, all children take to it as ducks do to water. This is also a Froebel principle, the principle of self or voluntary activity, children never being forced to do anything they do not like. All teachers or parents who have any experience, be it ever so limited, with children will testify where such a system will lead to. What results follow must be left to the imagination of the reader. Where there is an occasional success, there are numberless failures, but the failures are kept in the background, while the fortunate one, the proof of “the survival of the fittest,” who could not be downed by even such nebulous instruction, is made the signpost, the trade mark, of this remarkable new aesthetic school.

And now we come to the important question of technic and touch. In one of his lectures on technic Mr. Cady opened with quotations from the Bible, and from Mrs. Eddy's book on Science and Health: “He that dwelleth in the secret places of the Most High,” &c., in answer to many objections toward statements made in these lectures. “Technic is the harmony of action with idea. That idea must be a spiritual idea. Independence of fingers is not the means to piano playing. Individualized muscular actions are the exponents of individual conception of tone, and just as fast as the mind reaches the consciousness of power to recognize complex tones, individual-action will develop, and it will not develop any faster.”

This is the most comfortable theory yet put forth, and will surely delight the heart of the many would-be-s in the musical world, who lack the self-sacrificing energy necessary to acquire a certain place and hold it, to whom this new doctrine opens up delightful vistas of easy achievement and much contentment. Mr. Cady makes a virtue out of necessity, for what nature and a lack of early training have denied him. If his theories were correct, should not he, as

the great exponent of these spiritual truths for so many years, have also acquired the means of expressing them, and delight the multitudes with his pianistic qualities?

Of touch Mr. Cady says: “The word touch has done much to destroy musical consciousness. In proportion as this power of conception is developed there will be developed those forms of actions which develop music thought quality. Key pressure is an effect of legato, not the cause.”

No, Mr. Cady; I take issue with you here more than on any other point, for without the most finished technic and musical touch even an ordinary amateur makes a laughing stock of himself or herself. A well developed technic is in any and every way indispensable, because to the executant it is his means of expressing what he feels; his soul might be filled with the most beautiful thoughts, running over with poetical imagery, and if his tools—his fingers—are not made ready for expressing these emotions he will ever be a bungler.

There is a physical side to the acquiring of a good technic, which Mr. Cady, always up in the clouds, entirely ignores, and the developing of this facility never comes in any miraculous manner by thinking pretty thoughts, but we each and all, without any distinction have to get it in the good old way, by hard, incessant application. There is no use to flinch from the ordeal. The road toward perfection is paved with self-sacrifices of all kinds. Without technic there is no art. Poetry, the drama, painting, sculpture, what art is there which does not depend upon its technic? And the higher it is developed the greater the aid to an artistic mind. Without great technic no art can be really great.

Catch phrases, like the following. “Art can never come to us without the effulgence which is the beauty of holiness,” “All music and music educations have hitherto been failures, it must all be changed,” will cause a smile of pity to the unprejudiced mind, but will never, as they claim, revolutionize things existing.

While I do not doubt Mr. Cady's sincerity in the matter, it is questionable whether the hangers-on, those who, with a quick eye to the main chance, see the drift of current whim, and lose no time in joining the procession, are actuated by the same convictions. There are in this movement, to my personal knowledge, many absolute incompetents who could not earn the scantiest living in giving a legitimate music lesson, but who, in the “new movement,” are as good as the next; for the school which formed a Rubinsteiner, a Bülow, a Tausig, is not for them; they soar above all such earthly requirements. Results, there are in a higher sense none, and if there is any playing done at all it is done by those who have acquired it before the change of heart came, who had worked years in the good, old-fashioned way before joining Mr. Cady's spiritual union. But for the young the outlook is sad, and here a serious question rises up: What are our duties in regard to this new ism, this new fad, which threatens our young musical generation? As a nation we Americans show an unusual susceptibility to suggestion, which makes us such very easy prey.

If we, as a people, would cease following every new lead, every new theory, no matter how absurd, how improbable, hailed by our neighbor with due and significant impressiveness as something sure to revolutionize the world, and weigh and measure ourselves, in how far this claim be worthy of consideration; in short, if we could be induced to think our own thoughts without having them prepared and made ready for us by new apostles and decadents, we would not subject ourselves to so many deceptions, disillusionments and disappointments. A little clearer thought, more rational convictions, and the courage then to stand our ground firmly, no matter who or what the assailant may be, will soon clear the air of noxious vapors, and music study, like the study of grammar and arithmetic, will be without mysticism and without dogma.

REGINA WATSON.

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## Music in Weimar.

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**S**TAVENHAGEN directed the last of the subscription theatre concerts, and gave us a most enjoyable program, as follows: Symphony, F major, op. 90, Brahms; concerto for violin, Beethoven; rondo for orchestra, by Richard Strauss, entitled Till Eulenspiegel's lustige Streiche; andante and rondo, from the E major concerto, Vieuxtemps, and the second rhapsody by Liszt for orchestra.

I will pass over the symphony with the remark that this inspired work was splendidly given. Stavenhagen had worked out every little detail, and the orchestra responded to the slightest hint from his baton.

Strauss is an old pet of the Weimar public, and great interest is always evinced in his doings, so people were very expectant about his newest composition. For the benefit of those who may wonder what “Till Eulenspiegel” means I will add that this is a personage, possibly mythical, who is said to have existed about 500 years ago, and whose chief delight in life was to play all manner of pranks and practical jokes. When he had made a place too hot for himself he made off and drew with chalk on a door an owl holding in its claws a mirror; thus his name.

When Dr. Wüllner conducted it in Cologne he wrote to Strauss asking for a program of the rondo, and inquiring what he had in his mind when he composed it. Strauss refused to have a printed program and replied, “The people can think what they please, each according to his own individual impressions,” an answer which I am sure would please Eduard Hanslick.

It is a most extraordinary piece of music, full of fun, “ausgelassen,” as the Germans say; it sounds as though all the instruments were let loose and allowed to do as they please, like a pack of schoolboys. The instrumentation is startling at times, but it is the work of a master. The score demands four each of flutes, oboes, clarinets, and bassoons, eight horns, three trombones, every imaginable description of percussion instrument, trumpets and a strong string band.

Stavenhagen showed what a musician he is and what he can do, for he conducted this—well, he might have been Till Eulenspiegel himself, he caught the spirit of the thing so perfectly. The public showed their appreciation by demanding the piece da capo, and the orchestra, in spite of the strain, for it is infernally difficult, set to with a will and played it again.

The Liszt rhapsody was of course just the piece for Stavenhagen. I only wonder whether he will care to play it again on the piano after having had an orchestra under his hands.

The violinist of the evening, Herr Alfred Krasselt, who I hear has been appointed concertmeister here, is a virtuoso of no mean ability. He plays very clean, has a good phrasing, very big technic; but I failed to discover the divine spark. It seemed to me as though he tried to make up for this deficiency by a vibrato, too much of which destroys the effect it is intended to produce. Notwithstanding, it was a fine performance he gave us of Beethoven's concerto, and he was well received here. Unfortunate it was that Strauss preceded him on the program and people were rather exhausted with the excitement. He was very favorably noticed in the local papers.

There was a very good concert given in the Erhdlung by the Lehrer-Gesangverein. We don't often hear male quartets, and the choral societies here are very modest. This concert was therefore very much appreciated and had a large attendance. Frau Gmür-Harloff and Herr Rösel were the soloists of the evening.

Herr Rösel played Variations on a Gavot by Corelli, by Leonard. He rather surprised me with his acrobatic feats in this. I have been hitherto accustomed to very serious music from him. He had a great success. The Gesangverein, under the leadership of Herr Hartung, sang,

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among others, the Johannisnacht am Rhein, by Meyer-Oldersleben; Schlafwandel, by Hegar, and compositions by the conductor extremely well; worthy of note is it that they sang in tune and didn't get out of pitch.

Carmen has been given again; it always draws a crowded house, and Fr. Schoder is the chief attraction. Her acting this time in the last scene before the entrance to the bull fight was fascinating in the extreme. Like a hunted stag she tried to dodge past *Don José*, and when he drew his knife for the final coup, and she saw death staring her in the face, her terror and despair were thrilling; she held the audience spellbound. The performance as a whole was a great success. Gounod's Faust has been given, but I would rather not say anything about it. In consequence of erratic climatic changes everyone seems to be indisposed.

EDWARD W. OSBORN.

### D'Arona's Method Praised.

*Editors The Musical Courier:*

HAVING read so many criticisms in THE MUSICAL COURIER about the different methods of teaching the voice I feel it is my duty to write my experience.

I have studied both in Boston and abroad, and emphatically say that the methods used in teaching me were most disastrous to my voice. I was hopelessly discouraged and heartbroken and gave up, believing nothing could ever be done with my voice, until I met my present teacher, Mme. d'Arona. Now I feel confident that I will sing. I have had the privilege of hearing many pupils take their lessons in the studios of different teachers, and have studied with several of the so-called teachers myself, therefore I can give my experience honestly on voice culture.

One of the teachers whom I have studied with taught me to hold down my tongue with a spoon for hours, and when singing my exercises to keep down the larynx. I did so; what was the result? I could not keep free from sore throat, and as soon as I took away the spoon and commenced to sing, up would come my tongue. I endured this kind of treatment for months, and finally I made a change and went to the teacher that claims Emma Eames as her pupil.

I met with the same treatment, was told to keep the tongue and larynx down, to hold back my breath, and the sounds I made were horrible, yet I was given pieces to sing.

My next teacher taught me to sing in the chest register up to the third space, because I had no medium voice left. After every lesson I was so hoarse that I could not speak. I have taken no end of breathing lessons, with the result that when I commenced to sing I could not sustain the shortest phrase with one breath or else held it in so tight that my tones were pinched and squeezed, screeching through exercise pieces, &c., without the faintest idea of how or where to get a decent tone, and financially brought me vocal ruin; and yet my teachers flourished, and many others who are just such voice murderers, judging by the articles in musical journals, are thriving upon other victims.

Two young ladies with whom I am personally acquainted came from the West to Boston to study at one of the leading conservatories. Their voices were really beautiful, and they would have made their country proud of them had they been properly taught, but they were told to sing cut, "not to swallow their tone," but how to sing was never explained to them, and their so-called teacher (who claims to have given lessons to some of the world's greatest singers) ruined both these beautiful voices in less than six months, and it is really painful to hear them. One of them is singing here in New York at a cheap place, when she might have been a great singer. I have been told by some of the greatest artists that I had a fortune in my voice, and I know full well that it was once beautiful, but nothing but a wreck of its former self and terrible discouragements remained, when I met Mme. d'Arona, who is one of the greatest teachers of the day, if not the greatest, and one of the truest and most noble of women, for it is not

money but the food of the pupils she works for at the sacrifice of every other pleasure. I met her, as I have said, when I had given up all hope of ever accomplishing anything with my voice. She tried me upon a few notes, and at once understood my troubles. She explained them to me, and opened my eyes, and also told me that under proper treatment my voice would resume its former beauty, and will it be believed that, after all I have suffered, that now at this late day I am realizing the truth of her words?

She has taught me that a tone must be mental before it is physical, with the knowledge of its position, breath, portion, form, &c., before being emitted; that doubt as to whether you can strike it, reach it or how it will sound is simply out of the question; that physical exertion is disastrous; that all efforts are regulated to respond to the unconscious will of the singer; that no more voice should be produced than is consistent with beauty and ease; that the voice must be upon a vocal keyboard and each tone tuned and regulated in its own particular place, so that its proper and most effective resonance may be increased or diminished at will and be modulated into many lovely qualities.

The building up of my voice, she says, is to put each tone in its proper environment, and for weeks she worked upon one octave from middle C; and to-day I need no one to tell me my voice is coming back and that it will be beautiful. There is no more forcing, no more doubt whether I am doing the right thing now or not, for can't I hear it and feel it myself? Were I to leave Mme. d'Arona to-day I could continue the work.

Mme. d'Arona has no idea that I have written this article, and my praise of her and her method is not to advertise her, as many people will think, for she has all her hours filled with pupils and does not need that, but because she has proved to me what can be done with an almost ruined voice and what might have been done with it several years ago. It has been my privilege to hear several of Mme. d'Arona's pupils take their lessons, some who have suffered as much as and even more than I, and I cannot refrain my enthusiasm, no matter what people may think of me, for never in my life have I heard unpromising voices produce musical tones or heard such careful, helpful work.

The public are already appreciating Anita Rio, Miss Wetmore, Miss Riotte and others, but have yet to hear a Miss Fitz Gerald, who is an inspiration to me. Mr. Torrey Hale is soon coming out, and oh, what a splendid singer he is! But I must stop; yet not before I make this statement—that although I am a poor woman, if I succeed, as I feel confident I shall, Mme. d'Arona will find in me the most grateful pupil she ever had. C. F. DOUGLAS.

### Is Music a Spontaneous Emotion of the Human Heart?

YES. One cannot help but feel that this is a truth, for the child who may have no opportunity of hearing music is nevertheless conscious of its greatest law—rhythm.

The small boy with his drum exemplifies this, for, prompted by fancy, he instinctively beats harder at certain intervals, and although he does not know why, somehow it seems satisfactory, and, if he keeps on repeating, really becomes an outlined "something," which to his soul supplies the place of actual melody. The lad who has no drum and perhaps cannot sing generally whistles. His pent up, otherwise inexpressible emotions can always find vent in some crude form of music. One can often hear children playing and calling to each other, using the interval of a major third to do so.

The huckster even makes known his whereabouts most effectively (at least he thinks so) by singing out his produce and wares.

There seems, indeed, to be music everywhere, if we will but listen for it. The melody which is definite in form and decisive in rhythm is what pleases the general public best. They feel impelled to beat time to it with the foot, and can

understand and enjoy this without thinking. It is natural, for so many people look upon music as a diversion only. The higher enjoyment to be obtained in listening to classical music is reserved for those who by frequent hearing become better acquainted with its beauty, which, instead of diminishing, increases with every hearing. Not so with the popular songs and dance music. Their success is generally short lived, for the simple reason that they become tiresome when often repeated. It is easy to write trashy music; a little knowledge will go a great way in the art. Sometimes

Catchy strains  
From others' brains

can be culled and strung together so well by a dexterous hand that the clever rehash may have all the appearance of originality. It is quite successful too.

The study of music constructed in this manner is a very interesting one, and it is hard sometimes to repress an occasional "bravo" on suddenly recognizing a familiar strain, which surprises us by seeming to possess an additional charm by its resetting. Between the taste of the musician and that of the public, there naturally exists a great difference, because the ear of the former is trained to delight in modulation, and to follow a motive in its perambulations from one key to another, sometimes here, sometimes there, then heard again when least prepared for amid harmonies utterly foreign to its original surroundings, and so on, until at last it breaks on the ear, so longingly expectant for its return, triumphantly exultant, climaxing a noble pilgrimage through the mazes of harmonic progression which the composers of to-day make use of.

So great is the power of good music, however, that a totally uncultured audience will be impressed by that which is dramatic or intensely solemn in character. "Volkslieder" are the truest national music of every country; they breathe the spirit of the people, portray both their joyous and sorrowful moods, and yet in point of construction are simplicity itself. The rhythm and accent are, however, sure to be well defined, and for this reason do they appeal to the senses of the people "en masse," and are home songs.

Germany is the Fatherland of all classic music. Will her last great beacon light ever become intelligible to the people? Wagner is so undefined, melodic form appears so lost amid a chaos of modulations and intermediate phrases, that to the unaccustomed, untrained ear it must seem a meaningless continuity of wonderful sounds. Wagner needs an interpreter for the average listener and those able lecturers who illustrate and explain the meaning of his ideas in following up the "motives" suggestive of characters in his operas and their frequent recurrence, &c.

I say these do more for Wagner's cause with one stage representation than many such without the lectures, no matter how finely produced. It is such a charming way to learn, and an audience will gladly listen to a pleasant talk that would decline "with thanks" to pore over a single score of Wagner at home and find out the meaning themselves.

Music somehow serves as an outlet for emotions which would otherwise be found incapable of expression; to some of us it is a necessity which nothing else will satisfy. It makes the sick forget for a time their pain, it soothes the weary and troubled—indeed, I once heard a gentleman say that beautiful music would take him to heaven far sooner than the best sermon he ever could hear. It is noticeable that the church which offers the best music draws many who love its subduing influence, and to whom it is, let us hope, a sermon in heavenly song and sound. Most people can manage either to sing or play a hymn tune—perhaps only by ear, but what matter? Little beginnings may have grand endings; it is not a great step from the hymn to the song, from the song to the piano piece, and so on.

The more we know in music the more we want to know, and this is as it should be for the art and for its extended cultivation. True art lives best where true appreciation is granted it; where ignorance dwells, it starves.

KATE OCKLESTON-LIPPA.

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**Vocal Science Club.**

THE writings concerning the club thus far have dealt with the subject from the theoretical standpoint only. In this paper it is proposed to turn attention to its actual workings by giving actual tests and explanations for the benefit of the readers of THE MUSICAL COURIER.

Now, let it be understood that the causes of voice are alike in each person, every vocal instrument being composed of the same kind and number of parts, which should act in a certain manner, separately and together. These laws are universal. When these causes are all put forth adequately, with proper co-ordination, being blown upon by the requisite breath, including strength and velocity, the result must be a proper tone, musical, warm, resonant, convincing. It follows, therefore, not only that the perfect tone is the result of such combined efforts and actions, but also that any deviation whatever from them must as surely result in tone more or less unsatisfactory. In this view we are face to face with the vocal exhibitions of every singer great and small, and, consciously or not, with the thousand and one perversions of the scientific action of a scientifically constructed instrument. Here then our interests centre. Upon those very perversions students spend their time, thoughts, efforts, money; for their eradication is a price, perhaps the price of success.

"Well," says a student upon being granted a hearing before a supposed authority, "what is the matter? I know it is not right. What is wrong? How can I know?" Ah! these are the questions which we want answered.

These are the matters which drive us from one teacher to another, many to Europe, and, alas! usually back again, until conviction is forced upon the worn, impoverished, discouraged seekers, "It is difficult, difficult!"

During our search we have been more or less blindly trying to "place the voice forward," forgetting that the Creator "placed" it structurally for us. Again, we have tried to "sing from our chests" and "through the top of our heads," singularly unmindful of the facts that the vocal instrument is in the throat and not in the chest, and that tone could not possibly get through the top of the head, there being no opening there for its passage up that way. We have tried to "attack our tones with our lips," possibly forgetting that the only proper object of vocal attack should be the listeners' ears. Once again we have labored with the theories of "singing with an open throat," and somewhere and at some time we have surely studied to "cover" our tones. Just what an "open throat" consisted of, or actually how the tones could be "covered," who of us could tell? These and a host of other set phrases, seldom understood alike by any two persons, and vague at best, tend in the course of time to render the student dull in reason and are very often causes of failure.

Is there then a basis of analysis founded on fact? Can faults be analyzed, traced to their causes, which being consciously corrected will eliminate them? Can development of the correct vocal action be undertaken with absolute certainty? To say that these matters can be understood, eradicated, developed, controlled at will would be easy, but of little value without the facts to support and prove them true. 'Twill be wiser perhaps to state the laws and let actual test prove their worth.

Briefly, there are three conditions which should have especial notice. First, lack of action in any part having vocal function. Second, unbalanced co-ordination of the parts as related to and dependent upon each other. Third, interfering agents which defeat the efforts of the necessary

parts, even though they respond with sufficient force and proper co-ordination.

**THE TONGUE.**

The tongue is one of the great agents and parts of the vocal instrument. According as it is used it becomes a wonderful aid or most troublesome interference. When interfering it assumes many positions, such as lying low in the mouth, sunken and drawn back, pressing rigidly against the under front teeth, high at the back and hard, "clubbed," which presents a cut-off appearance at front, being altogether very stiff and hard, and others. Considered as an aid it must lie soft, thick and wide, and apparently idle in the mouth, its tip raised and drawn back from the lower front teeth about one-half inch.

Its principal function is to draw or pull upward upon the larynx through the contraction of the hyo-glossi muscles, which connect it with the hyoid bone. When in condition to pull, as described, the tongue is supported in place by the genio-glossi muscles, which are attached to the chinbone, and constitute its main body, and by the stylo-glossi muscles, which extend upward and backward from the sides of the tongue to fasten their ends into the styloid process, located just below the ears in the skull. These muscles (genio-glossi and stylo-glossi) pulling in opposite directions (popularly called the "bridge") hold the tongue suspended, and when properly balanced leave the entire upper portion or free part in the favorable position and condition last described. The few following tests are intended to prove whether the tongue is in the right condition and position, and if not, to restore the supporting muscles to their proper state of balance.

**TEST.**

Place the tip of the forefinger far back on top of the tongue just under the last back tooth or a little further back. While holding the finger without pressure, as above directed, sing a full tone at easy pitch, apparently up back of the palate at the side, same as tested with finger. Intend to sing wholly back of tongue, directing tone outward toward the ear as well as up through nasal cavity. Let the palate lie low and forward. Do not be disturbed if tone sounds nasal, possibly disagreeably so (let a listener decide about that). Now notice the important point from the testing finger, that at starting, during and after tone the tongue lies passively, soft, spongy and unmoved. Should it sink at tone making, endeavor to will it to remain high, as when at rest and unmoved. If it rises and hardens with tone, know that it can do so, but to sadly interfere. In this case, still testing with finger as before, press downward upon this portion of tongue and at the same time bear upward with tongue, thus raising toward the last upper tooth of same side. If difficulty is met with in the effort to do this, whisper the sound "k," still resisting up movement of tongue with finger tip. Now notice the powerful up bearing of tongue. Having thus raised it, finger still resisting, hold for a second or two, then relax the lifting effort suddenly and finger pressure at same instant. Notice at fall of tongue a relaxing influence, a falling away outside and back of this corner of the tongue. Continue this practice until successful. Then at the instant of letting tongue fall as described, sing out a full tone at easy pitch. Persist in this practice until the tongue will lie soft and quiet during tone. If successful the tone will have greater power and more of the beautiful, silvery, flowing quality.

**GENIO-HYOID.**

A most harmful interference is that of the very strong muscle, the genio-hyoïd (chin to hyoid bone) when overacting. A certain contraction is necessary in correct voice

use, which if increased will draw the larynx away from the spine. The contact of larynx with spine is necessary for other reasons, but certainly to "fix" it (the larynx) so that the cord stretching agents may gain the "tilting" necessary to pure tone. This agent, like the tongue, is always active in voice use, and like it influences powerfully for good or ill.

**TEST.**

Press the finger tip against the chin at the outside, middle front. Now draw the finger backward toward the angle of the neck until it leaves the chinbone and sinks into the flesh just behind. Holding the finger pressed into the flesh, sing a tone. If the finger is pressed down upon, know that this muscle overacts. Practices cannot be given here to overcome this fault, as space forbids, but let it be understood that this fault alone is sufficient to destroy the voice, and that it always makes impossible fine voice use.

With these few faults overcome and right action established, the student will have made a beginning in proper voice adjustment and development which no critic can successfully question. Other incidents of equal importance will be taken up in the next issue of this paper.

It is hoped that every reader of THE MUSICAL COURIER who sings will make the tests given above, and that the results, whether found helpful or otherwise (there are cases where several other exercises are needed to gain the desired result), may be sent to the club. Just here let it be remembered that the resources in exercises and practices employed by the club can only be given in small number and briefly, while the much larger number at its command must be withheld. These tests, then, must be considered as samples only.

**Notes.**—Lectures are given every Tuesday evening under the auspices of the Vocal Science Club. Those who may wish to attend may obtain tickets by applying by mail to the secretary of the club, 229 West Forty-fourth street, New York city.

Any communication sent to the above address with reference to vocal science or the work of the Vocal Science Club, or a king for advice of any kind, will be gladly attended to by the club. This is meant particularly for those out of New York city.

V. S. C.

**Communicated.****WHO CAN DUPLICATE THIS?**

WE refer to an instance in which a whole octave was added to the compass of a singer. Several years ago the singer in question had command over two octaves and passed as a church and concert soloist. She began all over again under a certain teacher, who in the course of three years not only changed her tone production, and to some extent her timbre, but also by slow degrees raised her voice from F on the fifth line to F above, all of which she takes pianissimo. Her name is Lena Stanford, of Edinboro, Erie County, Pa.

**The Messiah in the West.**—The annual 1896 Messiah concert of Bethany College, Lindsborg, Kan., took place April 8, Prof. Noah A. Krantz being conductor; Franz Zedeler, concert master; A. D. Bodfors, organist, and the following soloists: Mrs. Alma Swenson, soprano; Miss R. E. Jerue, soprano; Mrs. C. A. Hiller, alto; Prof. Birger Sandzen, tenor; Prof. S. Thorstenberg, baritone; Prof. George Happold, basso.

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Review by the late DR. HUEFFER, Musical Critic of the "Times," London: "Brief, singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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**Italian Music in 1895.**—During the past year there were produced in Italy 31 operas and 29 operettas.

**Vienna Opera House.**—In order to renovate the ceiling of the auditorium the Vienna Court Opera House will be closed from June 12 to August 18.

**Widor.**—M. Ch. M. Widor has completed the score of a new opera, *Les Pêcheurs de Saint-Jean*, which will make part of program of the Opéra Comique next season.

**Brahms.**—Johannes Brahms, of Vienna, has been nominated by the French Académie des Beaux Arts one of its foreign associates, in place of Fiorelli, of Rome.

**Musical Annual.**—The twenty-first volume (new series, 1895) of the *Annales du Théâtre et de la Musique*, by E. Noël and E. Stouleig, has just been published in Paris.

**Grieg.**—A biography of the Norwegian composer Edward Grieg is announced at Dresden. It will be based on information given by the composer, and will use documents furnished by him.

**Clotilde Kleeberg.**—The young artist Clotilde Kleeberg has renewed in Russia the triumphs she achieved in Vienna, and had the special honor of being invited by the Empress to play at the palace.

**Milan.**—The first performance of the new opera, *Andrea Chenier*, by Giordano, composer of *Mala Vita*, was very successful at La Scala. The work shows decided advance over his earlier productions.

**Brussels.**—At a late concert at Brussels, organized by the Libre Esthétique Society, and directed by Eugène Ysaye, the program consisted exclusively of works by Albert Eibenschütz, professor at the Conservatory of Cologne.

**The Khedive a Composer.**—The Khedive of Egypt has composed a march and a waltz, which were lately performed at a great banquet given in honor of the German Consul General. The program ended with Kaiser William's *Sang an Aegir*.

**Cologne.**—On April 1 Paul Kalisch returned for the third time this season as guest at the opera house, Cologne. The fifth novelty of the season will be the opera *Elsi*, by Wette and Mendelssohn, of Darmstadt, and the Nibelungen cycle will be repeated.

**Naples.**—On March 8 at the theatre Fiorentini, Naples, the operas *Norma* and *Trovatore* were played on the same evening. The performance began at 6 p. m. and ended at midnight. The prima donna Calderazzi sang the rôles of *Norma* and *Leonora* and still lives.

**Paris.**—The Municipal Council of Paris has appointed as judges of the compositions sent in for the musical competition of the city of Paris MM. Th. Dubois, Massenet, E. Pessard and Carvalho, with as supplementary judges MM. Maugis, Bourgault-Ducoudray, P. Vidal and Danbé.

**Liege.**—Th. Radoux, director of the Conservatory of Liege, has just published a catalogue of the Grétry Museum, which he founded in 1882. It comprises numerous portraits, letters, autographs, &c., of the "Molière of music," as the composer was styled by his contemporaries.

**Americans at Dresden.**—At the late examinations of the Conservatory, Dresden, favorable mention was made of Felix Fox, of Boston, for his performance of Widor's piano concerto in F minor (op. 30); of Wilhelm Ebann, of Cincinnati, who played on the cello, Piotti's D minor concerto; of Anna Kieckhöfer, of Washington, who performed the first movement of Mendelssohn's violin concerto, and of

Bernardine Kieckhöfer, of Washington, for her rendering of Beethoven's piano concerto in C minor with Clara Schumann's cadenza. Ernst Fischer, of Providence, also receives mention for his satisfactory accompaniment to the vocalist Johann Damian in his Lieder by Schubert and Schumann.

**Deaths.**—At Vienna, Anna Pessiak, a pupil of Mme. Marchesi and professor of singing at the conservatory, aged sixty-two. She was the composer of various works for piano and voice and of several masses that have been given at Vienna.—At Palermo, Alvaro Stronconi, professor of piano at the conservatory of that city.

**Odessa.**—At the New Theatre, Odessa, there was lately performed a comedy by Dr. Feodoroff, entitled *Hypnotic Suggestion*. The actors were all medical men, the orchestra was composed of medical men, and the auditorium looked like a hospital. There were dances, presumably with a Dance of Death, and other medico-chirurgical interludes.

**St. Petersburg.**—It is proposed to instal an Italian opera company in the Marientheater next season. The theatre of the Conservatory constructed under the superintendence of A. Rubinstein is let for three years to an Italian troupe, although it was especially designed as a home for Russian opera. Russian opera and music seem neglected in their native country.

**Mussorgski.**—A festival to commemorate the death of the Russian composer Modest Petrowitch Mussorgski took place March 28 at the Théâtre Mondain, Paris. The organizer of the festival was Pierre d'Alheim, for a long time Russian correspondent for the *Temps*, and he was assisted by a Russian singer, Marie Olenin, and the pianist Charles Foerster, who gave fragments of his operas, *Lieder* and songs, and of his piano pieces.

**Row at La Scala.**—Another of those disturbances which have lately made La Scala notorious took place March 23 at a performance of *Carmen*. The baritone Brogi Muttni was billed to take the rôle of *Escamillo*, but was prevented at the last moment by indisposition, and a substitute, Gualtiero Pagnoni, appeared in his place. Whether he was stricken with stage fright or had no voice, or whatever else was the matter, he made from the first a very bad impression, and in the third act the tumult became so great that the curtain was dropped. The tenor Maina, as *Don José*, was equally unsatisfactory.

**Hanover.**—An action for libel has just been tried at Hanover. L. Wuthmann, musical critic of the *Hanover Post*, in a notice of Don Giovanni highly praised the baritone Warsano, of Bremen, adding that the public had been corrupted by the *Verkunzung* of Mozart's masterpiece, by the previous representative of the part, George Rollet. Next day Wuthmann received an anonymous letter, in which the critic was told to go and earn an honest penny by sweeping the streets, and that it would be as easy to make a pig into a nightingale as to make a critic out of a paper spoiler. Rollet confessed that he had written the letter and was fined 50 marks; while Wuthmann, for his criticism, was condemned to a fine of 30 marks—the costs of the proceeding to be divided equally.

**A New Operetta.**—The operetta *Der Wunderknabe*, by Eugen von Taund, produced at the Theater an der Wien, is reported to have made a decided success. The plot seems to have inspired the Koczalski fake. *Paolo*, the violinist, is really *Paola*, the daughter of an Italian musician, *Germoni*. During the daytime she is a pretty girl with whom *Count Edward* is very much smitten. She has told him when he comes to see her to ask for *Paolo*. With the necessary obtuseness of the operetta hero, he does not recognize her in male attire, but sends to her messages through *Paolo*. The illustrious *Count* is unfortunately engaged to *Jenny*, the daughter of an English coal baron, who is unfortunately herself in love with a musician, *Cajetan*. There is a great mystery about *Paola's* birth, and *Germoni*, in order to prevent the *Count* marrying her and ruining his *Wunderknabe*, tells that she is the *Count's* natural sister. But *Cajetan* knows the truth and denounces *Germoni's* lies. Of course the *Count* and *Paola* fall into each other's arms and *Cajetan* follows suit with *Jenny*. The music is said to be very melodious, with a charming waltz in the first act and a pretty love duet.

**Americans at Dresden.**—At the late examinations of the Conservatory, Dresden, favorable mention was made of Felix Fox, of Boston, for his performance of Widor's piano concerto in F minor (op. 30); of Wilhelm Ebann, of Cincinnati, who played on the cello, Piotti's D minor concerto; of Anna Kieckhöfer, of Washington, who performed the first movement of Mendelssohn's violin concerto, and of

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## MUSIC SENT FOR CRITICISM.

**Templeton Strong.**—Piano pieces, op. 36. Four poems: 1, Morning; 2, In the Forest; 3, Elegy; 4, Midsummer Night's Dream. Piano pieces, op. 44. In the Twilight; 1, The Nightingale; 2, The Coming of the Katydids; 3, The Owl; 4, The Witches; 5, The Fairy. (Breitkopf & Härtel, New York.)

THE two sets of pieces have so much in common as to style, imagery and concept that they may well be spoken of in toto, without being taken up seriatim. These nine pieces are not "compositions" in the humdrum acceptance of the word, not conservatory examples of song form, rondo form or sonata form; far from it. They are free, artistic moods, such as memories and poetry will generate in a musical mind of keen sensibility; sentiments, waking dreams retained and spread upon the paper in delicate lines and subtle tints by a skillful, masterly hand, and, so to speak, almost unconscious hand.

Technically the pieces do not rise above medium difficulty, so far as fingers go; at the same time they will afford even to a great artist ample scope for the use of every color on his ivory palette and for all the poetry rescued from his practicing. There are no regular four bar sections, no tunes of the Scotch plaid pattern in these pieces, and yet they are teeming with beautiful, languid, tearful and impassioned melodies, and rich enough in glittering, flower embroidered passages, both of which do not appear in the blatant style of the swagger parlor piece, but in impressionistic dimness, more like mere artistic suggestions. Ah, with such music as this one can forget life's vanities, forget railroads, politics and cads, to dream back into the still life of the past, with its cosy corners, chiaroscuro, romance and gentle, sinless, undistorted love. Where in the world did the happy author find the atmosphere for such reveries? and where the trust in our times to place them on the mart? Schumann's word may well be paraphrased for him: "Hats off, gentlemen—a serious man, a poet!"

Exception may be taken to "the coming of the Katydids" for its hyper-Berliozian realism, and to the Elegy, because of the tiny reminder of Siegfried (last act, *Brünnhilde's joy*), which though expressed only in grace notes, is unmistakable; but this is microscopic, and detracts nothing from the merit of these truly beautiful pastels.

J. C. Oscar.—*Prentonella*, Mazurka de Salón, op. 9; *Barcarolle*, op. 14; *Tarantelle*, op. 12.

There is no reasonable *raison d'être* for these pieces; neither do they contain fine thoughts badly expressed nor commonplace ideas cleverly developed. The subject matter of these pieces is vague, devoid of physiognomy, and while not directly plagiarized yet echoing all kinds of customary melodic and harmonic successions. Besides they are far too difficult for their type of music, all of which makes an amateurish impression; they are not cacophonous, however.

**Dresden Conservatory.**—The concluding concert of the Royal Conservatory at Dresden took place March 17, in the hall of the Gewerbekunst.

**Nikisch.**—Of the conductors who have been last season in Moscow, Nikisch has been the most admired. "What Rubinstein gave us on the piano," a critic writes, "that Nikisch gives us in the orchestra. In his hands the orchestra is a colossal, gigantic, divine instrument, on which he plays. He attains his end only by his extraordinary talent, for he is very quiet in manner and sparing in gesture. Above all things he demands naturalness. The players are not merely occupied with a conscientious pedantic execution of their part, but involuntarily seek the main idea of the work, and thus produce an artistic whole."

**Reyer.**—An audition of Reyer's *Erostrate* was announced for March 29. This work was first sung at Baden in 1862 with great success by Michot and Marie Sasse. It was given in 1871 by the artists of the Paris Opéra, when Mlle. Julia Hisson was much inferior to the lady who created *Athènaïs*. The expression of this opinion entailed a box on the ear to M. Jouvin, of the *Figaro*, from the indignant artist. Whether from her incompetence, the bad staging and scenery, the size of the house, or something else, the piece was not accorded the usual three representations. For the present revival Reyer demands the assistance of Caron or Boaman and of Delmas and Courtois.



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BOSTON, Mass., April 12, 1896.

THE Händel and Haydn gave a performance of *The Creation* in Music Hall April 5. Mrs. Albani had some trouble with her throat. This fact, as well as the name of the attending physician, was announced from the platform; the statement that Mrs. Henschel would take the place of Albani was greeted with applause. The other solo singers were Messrs. Ben Davies and M. W. Whitney.

So far as the work of the chorus was concerned the performance was very respectable, indeed it was the most satisfactory exhibition of the season, and as Mr. Lang had little to do except to beat time in familiar measures the playing of the orchestra was less ragged than on former occasions. Mrs. Henschel sang *With Verdure Clad* delightfully, but the ornithological aria calls for a heavier voice. Mr. Davies was almost always a delight to the ear and the mind. Noble in beauty of tone and breadth and refinement of art was his delivery of *In Native Worth*. When did Mr. Whitney first point out his animals in song? In 1802?

In this menagerie music of Haydn *Adam* and *Eve* are the only uninteresting animals. What a Burgess couple they are. Is there no composer who can treat heroically the first man and the first woman? *Eve* should be a hot-voiced, disquieting contralto. *Lilith*, *Adam's* first wife, should be a soprano with malice-tinged tones. The serpent, of course, is a tenor. Let *Adam* be a baritone.

Do you recall the rhapsodies written over Haydn's "marvelous description of Chaos"? This same Chaos seems in these days a desirable suburban retreat; there are "villas" with warranted plumbing; the butcher and the grocer call regularly, and street cars run every ten minutes. That Frenchman who required at least two brass bands to portray silence in music was the ideal composer for treating Chaos.

But what lovely music there is in the first two parts of *The Creation*! Whenever I hear *A New Created World* my ears are ravished; I feel as though everyone in the audience owed me a dollar. And how completely Haydn broke away from the old formulated idea of the aria.

\* \* \*

The Händel and Haydn, as you know, is a Boston institution. Like Bunker Hill Monument, the Park Street Church, the Frog Pond, it has identified the city. Long and honorable is its record of musical service.

But the taste in music here has been developed mightily by the Symphony Orchestra. Hearers are less tolerant of mediocrity in performance. Choruses great only in bulk

no longer compel admiration. The existence of the modern composer is granted even by the more conservative.

It seems to me that the Händel and Haydn must apply to itself heroic remedies if it wishes to preserve its usefulness or its existence.

This last season no new work was produced. There were two performances of *The Messiah*, one of Verdi's *Requiem*, one of Bach's *Passion Music* according to Matthew, one of *The Creation*. The society should not be content to serve merely as a museum for the preservation of old and familiar objects. If the officers say in reply, "We lose money by producing new works," the answer is simple: "Then your indorsement of a new work counts for nothing; besides, you say you make money by performing *The Messiah* twice. Can you not afford to venture the production of a new work or the revival of some old, neglected work? *The Messiah* is not the only oratorio of Handel; Bach is not known to the musical world by the *Passion Music* alone."

The day of the bulky chorus is over. Why not realize this fact and cut down the active membership of the Händel and Haydn to a working body? Audiences are no longer contented with choral obedience to rude dynamic indications; they ask, with reason, for careful nuancirung, which is beyond the capabilities of the bulky chorus.

The performances of the past season have shown beyond doubt or peradventure that Mr. Lang is not the man who should be conductor of the Händel and Haydn. I do not propose now to rewrite the criticisms that his incapacity as leader of orchestral accompaniments has obliged me to make through the season. His incapacity in this respect is known to all musicians of any worth; it is acknowledged by all musicians who have the courage of their opinions and are not demented with the mania of leg-pulling. Nor shall I repeat the statement already made by me in *THE MUSICAL COURIER*, that no one man can do many things well. Mr. Lang, you will remember, gives many lessons—organ, piano, singing, &c. I should not be surprised to learn that he coached players of the bassoon in aesthetics. He is conductor of the Apollo, the Cecilia and the choir of King's Chapel, of which church he is organist. And even if he were the greatest conductor in the world he should not be allowed to exercise a personal monopoly in choral music.

Let me here make a personal statement. My acquaintance with Mr. Lang, the man, has been slight, but always pleasant. I have no doubt that he is an exemplary citizen and a good friend. I recognize the merits of his industry, his perseverance, his temperance in living, his indomitable energy. I have no doubt that in former years in Boston among the blind, the one-eyed man, although his vision was imperfect, achieved the throne not without show of justice. But Mr. Lang to-day as a conductor of serious works in which the orchestra plays an important part is an anachronism.

If the Händel and Haydn does not see that Mr. Lang is an anachronism, it, too, will be an anachronism, and it will be that speedily.

\* \* \*

There are rumors floating about, rumors contradictory and not easily confirmed. I give some of them to you for what they are worth.

Mr. Lang will resign his position as conductor of the Apollo Club at the end of this season.

Mr. Lang talks of conducting in future the Cecilia, and no other society.

Mr. Lang may in the near future be chosen conductor of the Worcester Festival.

The story related by the "Raconteur" about Modjeska's assistance of Paderewski when he was young and poor was told by Modjeska herself in Boston this season, not in a vainglorious fashion, but in response to a question, simply and modestly, as though it were an historical fact.

Mr. Hugo Görilitz, Paderewski's secretary, on or about April 5 stated in the city of Boston that he should contradict immediately through the Associated Press the allegations charged in a Cincinnati newspaper, which, by the way, were reprinted in *THE MUSICAL COURIER* of last week. My authority for this statement is a man of well-known veracity, who talked with Mr. Görilitz about the matter. Have you seen this contradiction?

I fear Mr. Görilitz's temper led him into indiscretion. Once this season in Boston he was sorely vexed because there were not over \$3,000 or \$2,500 in the house, and his spleenetic remarks concerning the lack of musical appreciation in Boston still stick in the ears of those who were obliged to listen.

The Kneisel Quartet gave its seventh concert in Association Hall April 6. The program included Brahms' B flat major quartet and Schubert's C major quintet, in which Mr. Schulz assisted. To me the A minor quartet of Brahms is a warmer and more suggestive composition than the one in B flat major, although the latter has been described by some as the more "human," the more "accessible." Yet the minuet of the latter, in which Mr. Svecenski bore his part so bravely, is of rare fascination and the beauty of the slow movement does not require commentary or chart. The quartet and the quintet were played admirably. Mrs. Henschel sang three folk songs by Brahms, her husband's *Malgré l'éclat* and Schumann's *Aufträge*. The comparative smallness of the hall enlarged the enjoyment of her art.

Concerts for the purpose of displaying the *Æolian* were given in Steinert Hall April 7 and 8. The instrument was played or conducted or manipulated or steered by Mr. Vicente Toledo and Mr. C. C. Parkyn. On each occasion the hall was crowded with an interested audience. The program included arrangements of orchestral works, as symphonic poems by Saint-Saëns, and overtures by Mendelssohn and Wagner, and organ pieces, as the G minor fugue of Bach. The adaptability of the *Æolian* to accompaniment was shown by the appearance of Miss Franklin and Mr. Schulz at the first concert and Miss Lena Little and Mr. Tirindelli at the second.

Certainly you should not call the manipulator of an *æolian* an *æolist*, for this term recalls the learned sect mentioned by Swift in *A Tale of a Tub*. It is the *æolian* that disembogues tempests of wind in fortissimo passages. The *æolist* simply rides in the whirlwind.

The Boston String Quartet, assisted by Mr. J. C. Manning, pianist, gave the third and final concert of its first season in Association Hall April 7. The program included quartet, C major, op. 59, No. 3, Beethoven; piano quintet, E flat major, Schumann; quartet, A major, op. 29, No. 1, Schubert. The men played with enthusiasm, taste and intelligence. Longer practice will bring a finer polish; let us hope that the virility of the ensemble will not be weakened thereby. Mr. Manning made a favorable impression. He



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played with considerable authority and he evidently has ideas of his own.

The Apollo Club gave a concert in Music Hall April 8. The program included pieces by Pache, Weiszler, Massenet, Sullivan, Lund, Bullard and Stanford. Mrs. Gadski and Mr. Fergusson were the soloists. I understand the feature of the concert was the performance of Stanford's Cavalier songs.

Instead of going to the Apollo Club concert I saw Duse in *Cavalleria Rusticana*.

In comparison with this simple, harrowing, realistic village tragedy, how artificial seems the opera of Mascagni, how impudent his music! It has been claimed by some that the swift, unparalleled success of the opera was due chiefly to its libretto. After the marvelous performance of the play by the Duse company I am convinced the claim is just. Perhaps the surest proof to my mind is this: Not once during the performance did the music of Mascagni come into the mind.

I wish that the *Alfios*, the *Turiddus*, the *Lolas* of opera would sit at the feet of Mazzanti, Rosapina, Galliani and learn from them. And as for Duse, the incomparable! "The Raconteur" has said the final word, and only such a woman as Duse inspires such an incomparable review.

The program of the twenty-first Symphony concert, Mr. Paur conductor, was as follows:

Overture to <i>Jessonda</i> .....	Spohr
Recitative, Deeper and Deeper Still, and aria, <i>Waltz Her Angel</i> , from <i>Jephtha</i> .....	Händel
Symphony No. 5, in E major, <i>Lenore</i> .....	Raff
Walther's Preislied, from <i>Die Meistersinger</i> .....	Wagner
Akademische Fest-Overture, op. 80.....	Brahms

No work was produced last evening for the first time, and yet the *Jessonda* overture was undoubtedly new to many of the audience. The opera itself is seldom heard in Germany; in 1894 it was given only six times in that country—in Cassel, Danzig and Hanover. The age is too nervous to enjoy the calm and the mellifluousness of an opera by Spohr, but the *Jessonda* overture last night was not a bit hopelessly 1833 in the introduction; on the contrary, it was fresh and modern. Only the main body of the overture showed old-fashioned treatment, which, after all, was by no means disagreeable.

The dead ride fast, and so do symphonies. To-day Raff is the composer of one beautiful symphony, the *Im Walde*. Truly are there charming passages in the second movement, and the start of the first movement is impressive; but there is too much of Raff at his worst in this symphony and not enough of Raff at his best. Take the ending of the slow movement; it seems cheap and interminable. The sentiment, too, is inclined toward sentimentalism. Yes, it often falls into it. Pupils of Raff claim that he wished the march to be taken as a scherzo and at about double the tempo generally observed. They are not to be shaken in this statement. Why should not the experiment be tried? The march would the sooner be over. As for the spectral in the finale, it no longer excites wonder or consternation. The neighing of the horses may please lovers of imitative music—and this suggests the happy thought of Mr. Paur in paying tribute to the horse show. But it would have been better if he had given us the Ride of the Valkyries, or Saint-Saëns' *Phaëton*, or even Auber's overture to the *Bronze Horse*.

A stirring performance of Brahms' overture brought to close a concert that gave much pleasure, largely on account of the superb performance of the orchestra.

Mr. Davies sang the music by Händel most effectively. The recitative was declaimed in noble fashion, with breadth, authority, dramatic feeling, and, above all, with heroic tenderness. The air that followed displayed this admirable singer in his full glory. Here was true Händelian singing, as we imagine Händel himself wished it. For though this German composer was in the aria thoroughly Italianized, yet in his later works is there the expression, or at least the suggestion, of English blood.

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Händel, indeed, seems in some of his music to represent the Englishman in his highest development—courageous, determined, inspired by a belief in a power that is always ready to help England, tender in simple, manly fashion. In the air from Jephtha Händel strikes a still higher note; yet even here is this queer dash of English feeling. Nor is there anything to be said of Mr. Davies' singing of the air except to thank him most heartily for the generous exhibition of his natural gifts and acquired skill. In the air from *Die Meistersinger* he was not as successful, although he made a brave attempt. The trouble was that the song does not lie easily in his voice. The effort to make effect on the upper tones was too apparent. So it is pleasanter to remember his singing of the Händel music. I remember no finer singing of Händel in this city for several years. Admirable as were the voice and the art of Mr. Lloyd, he was apt to be phlegmatic when he should have been most emotional.

PHILIP HALE.

### Boston Music Notes.

BOSTON, April 11, 1893.

Miss Gertrude Franklin was married Wednesday noon to Mr. W. C. G. Salisbury at the residence, in Brookline, of Mrs. Arthur Walker, by the Reverend Leonard K. Storrs, of Brookline. The wedding was strictly private, none but the immediate relatives being present.

One of the largest receptions of the spring was that of Mrs. E. F. C. Richardson, 481 Beacon street, on Easter Sunday from 4 to 6. Mrs. Richardson was assisted in receiving by her sister, Mrs. Simmons, and a friend. The rooms were beautifully decorated with Easter flowers, and the Easter toilets of the ladies, with the dainty light dresses worn by the young ladies who poured tea and coffee, served punch, &c., made a particularly bright and gay effect. The rooms were crowded during the entire time, a most desirable thing at a reception. Mr. Fred E. Hahn, of the Boston Symphony Orchestra, played two violin solos and several of Mrs. Richardson's pupils sang. Mr. W. H. W. Bicknell, tenor; Miss Ellen Sears, contralto; Miss Alice Morris (Mr. Hahn played the violin obligato), and Miss Elizabeth Baker, sopranos, and Mr. William J. Flanagan, baritone, and Mrs. Richardson received many compliments upon their artistic singing, which showed the excellent training they had received. Mr. Bicknell, who has been heard professionally, has a fine tenor voice and he sang two German songs delightfully. Mr. Spencer Richardson, Mr. and Mrs. Thomas Nowell, Mr. and Mrs. Caleb Chase, Mr. and Mrs. A. W. Boardman, Mr. and Mrs. S. Henry Hooper, Mrs. George Powers and Mrs. F. M. Linnell were a few of the many present.

Mrs. Abby Markee, the new soprano from Chicago, who has recently become identified with the musical world of Boston, was engaged for the solo work in Gounod's *St. Cecilia Mass* given at St. Mary's Cathedral on Easter morning. Especially fine was her singing of Hummel's *Alma Virgo* with a chorus of sixty voices and the orchestra of fifteen members of the Symphony. As a critic said: "The purity and range of this singer's voice are commanding attention wherever it is heard." She has had very flattering offers for concert work the coming year.

On Sunday evening, through the generosity of a member of the Händel and Haydn Society, there will be a concert given to the members of that society, when a concerto by Bach for three pianos and string orchestra will be played. Mr. Lang will play on a real harpsichord. There will also be the comic cantata of Bach, called the *Coffee cantata*, given complete with orchestra. This is the second time only that this cantata has been played in America.

Mr. A. Parker Browne, president of the Händel and Haydn Society, is arranging an oratorio for the benefit of the Malden Home for Aged Persons, to be given on the 27th inst. One hundred and fifty of the best voices in the society will sing *The Creation*, assisted by a large orchestra under Mr. Lang, the soloists being Mrs. Jeannie Crocker Follett, soprano; Mr. Frederick Smith, tenor, and Mr. Arthur Beresford, bass.

Mr. Meriam Bruce, who was engaged for a special Easter

service in Brockton, Mass., did excellent work in solo and quartet parts.

Mr. Emil Tifero, tenor, has been engaged as the principal of the vocal department in the Conservatory of the University of Denver, Col. Before leaving for the West he will give a song recital in Union Hall on Friday evening, May 1, when he will be assisted by Mrs. Jeannie Crocker Follett, soprano; Mr. Leo Schulz, cello, of the Symphony Orchestra, and Dr. L. Keltner, accompanist. Selections will be given from Schubert, Rubinstein, Hoffmann, Popper, Tosti, Meyer-Heimund, Haydn, Schumann, Beethoven and Wagner.

The many friends of Mr. Molé regret to learn that he will resign from the Boston Symphony Orchestra this spring and go to Europe, where he will reside permanently. Nice being the location he has selected for a residence. The cold, severe, trying winters of a New England climate have been to a great extent the cause of this change.

Miss Helen Day, of Boston, has been engaged as contralto at the North Avenue Congregational Church, Cambridge, for the coming year. The choir consists of Mr. Arthur J. Hubbard, bass and director; Miss Viola Campbell, soprano, and Mr. George Dean, tenor.

Mr. Edward Phillips sailed from New York this morning direct for Italy with his friend Mr. Varoff. He expects to be away for two years or longer studying in Italy and Paris.

Mr. Molé, Mr. Schnitzler and Mr. Perabo played a delightful program in the Chickering factory music room on Wednesday afternoon.

The eighth annual concert by pupils and teachers of the Copley Square School will take place in Pierce Hall April 14.

The music at Mrs. L. P. Morrill's reception on Wednesday afternoon was greatly enjoyed. Several of Mrs. Morrill's pupils sang—Mrs. H. M. Faxon, of Quincy; Mrs. Richard James and Miss Edith Cushney, by the way the youngest of them all, but possessing a remarkable voice. Mrs. Morrill, who was in extremely good voice, also sang a group of songs, one of the most admired being one composed for her by talented pupil, Mrs. Adeline Frances Fitz, the words by Grace Lawrence, entitled the *Shepherd's Lullaby*. Many prominent people in the literary and musical as well as social world were present.

Mr. George W. Stewart has arranged for two concerts in Waterbury, Conn., on Saturday afternoon and evening, May 9, when the Boston Festival Orchestra, Emil Mollenhauer conductor, with Nordica, Mrs. Katherine Bloodgood, Mr. Arthur Whiting, Mr. C. B. Davis and Campanari, will be heard in the afternoon, and in the evening the orchestra, with Kafsky, Miss Gertrude May Stein, Mr. Evan Williams, Mr. Clarence Davis and Mr. Max Heinrich.

The fourth in the series of six vocal chamber concerts under the management of Mr. Wilhelm Heinrich and Miss Julia A. Terry will be given in Association Hall, Boylston street, corner Berkeley, next Tuesday evening, by the quartet of the New Old South Church. The program includes selections from the songs of both Goethe and Heine.

Mrs. Antonia H. Sawyer, contralto, of New York, will give an afternoon musicale very shortly in this city.

In accordance with a time-honored custom the Orpheus Musical Society celebrated the evening before April 1 in the main hall of the society at 27 Boylston street. A minstrel number under Mr. Harry J. Ballou's direction, an original opera presented by an anonymous cast, and selections by an orchestra led by Mr. Leo Schultz were the principal features.

Mrs. Bradbury and Max Heinrich are to be the soloists at the next meeting of the Cambridge Musical Society to be held at the house of Professor Cummings on April 30.

The music committee of the Plymouth Church, Worcester, have decided to continue their church choir for another year, and the members are Miss Alice Bailey, of Boston, soprano; Mrs. May Sleeper Ruggles, of Worcester, contralto; Mr. J. H. Cafferty, of Worcester, basso, and Mr. C. B. Shirley, of Boston, tenor and musical director.

The sopranos and altos of the Händel and Haydn Society bore testimony to the esteem in which they hold their late

MADAME

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conductor, Mr. Carl Zerrahn, by sending him on Easter Sunday some handsome gifts of flowers. One of the cards bore the inscription: "With Easter greetings from the alto chorus of the Händel and Haydn;" and the other, "An Easter greeting from the sopranos of the Händel and Haydn Society chorus, who will never forget their beloved conductor."

Mr. George A. Stearns, of Watertown, who a few months ago presented the First Parish Unitarian Church of Watertown with a \$5,000 organ, has presented the Sunday school with a grand piano.

A vocal recital was given in Association Hall by Mr. Sidney Woodward, assisted by Miss Lottie Mae MacKay. Mr. Alfred de Sève, the violinist, played a fantasia by Vieuxtemps, a caprice by Musin, and, in response to an encore, *Loin du Bal*.

An Easter song recital of interest will be that which Miss Margaret Elliot will give at Pierce Hall, Thursday afternoon, April 16, at 8:30. Miss Elliot, whose voice has been heard in Boston before, and who has just given a concert in Philadelphia, assisted by M. Plançon, with great success, makes her appearance here again under favorable conditions. Mrs. William Appleton, Mrs. H. D. Burnham, Mrs. E. V. R. Thayer, Mrs. Lawrence Mason, Mrs. Franz Zerrahn, Mrs. E. D. Jordan, Mrs. Guy Norman, Mrs. Montgomery Sears and Mrs. George H. Stoddard having given their names as patronesses.

Miss Elliot will be assisted by Mr. Norman Salmon, who has been a favorite in London, and is recommended by Melba.

Mr. Leon Van Vliet, the cellist, played at the Easter entertainment given by the Young Men's Catholic Union.

Mr. J. C. Bartlett is to be the tenor soloist at the New Bedford musical festival, April 20, 21 and 22.

Miss Annie Frank Libby, the harpist, has closed her season and gone to Fryeburg, Me., for the summer.

Miss Lucie A. Tucker, contralto, sang in Boston Thursday evening and in Cambridge Friday evening, and will give a subscription recital of women's compositions in Gould Hall, Chelsea, April 28.

Mrs. Jennie Patrick Walker will sing at the New Bedford musical festival on Monday, April 20.

Mr. Ivan Morawski, the basso, has been engaged for another year at the Old South Church in Worcester.

Mr. Willis Clarke takes the direction of the music in Phillips Church, South Boston. The choir will consist of mixed quartet, male quartet and chorus of thirty voices. He also retains the directorship of the music at Pilgrim Church, Dorchester, this being his fifth year in that church as chorister.

Mr. Arthur Beresford sang in Portland, Me., Wednesday evening.

Mr. Clayton Johns announces a concert to introduce his pupil, Mr. Heinrich Gebhard, to be given in Copley Hall Friday evening, April 17.

Mrs. Katherine P. Barnard, the principal of the Copley Square School, announces that the annual entertainment given under the auspices of the school will take place on Tuesday evening, April 14. The entertainment will be followed by dancing.

Mrs. Randolph Coolidge gave a private invitation musicale on Monday, April 13, at her home on Marlboro street. Miss Lena Little and Sig. Tirindelli are to be the artists. It will be a very smart affair.

Manager Morris Reno has arranged to give two subscription song recitals by Miss Marie Brema and Mr. Plunkett Greene in Copley Hall on the afternoon of Wednesday, April 15, and the evening of Thursday, April 16. In these recitals the artists will be heard in a large and varied répertoire of songs and duets. In the first concert Mr. Greene will sing a group of melodies arranged by Arthur Somervell, as well as some songs by Schubert and Brahms. Miss Brema's selections are by Beethoven, Purcell, Schubert, Brahms, Franz, Arthur Somervell and Maud Valerie White. In the second recital Mr. Plunkett Greene will sing the complete *Dichterliebe* cycle by Schumann, and Miss Brema the

*Frauenliebe und Leben* cycle by the same composer. A group of Schumann duets will also be included in this program.

Miss Harriet A. Shaw will give a harp concert in Pierce Hall on Thursday evening, April 16. She will be assisted by Miss Katharine M. Ricker, contralto; Miss Mary E. O'Brien, accompanist, and M. Jaroslaw de Zielinski, pianist. Miss Shaw will play a harp concerto by Nicolai von Wilm and other selections, and Mr. Zielinski will be heard in two groups of Russian music for the piano.

### Stella Brazzi.

[From the British Edition of THE MUSICAL COURIER.]

THE opera season at Geneva is proving one of the most successful that they have ever had there. A liberal repertory is being drawn from, and Mme. Brazzi is one of the favorite artists of the season, singing many of



[Photo by LACROIX, Geneva.]

### STELLA BRAZZI.

the contralto parts. Last month we spoke of Mme. Brazzi's singing in *Trovatore*, *La Favorita* and other operas. She has since sung *Hedvig* in *William Tell*, *Maddalena* in *Rigoletto*, and made a hit in the part of *Utah* in *Reyer's Sigurd*. We give a few opinions on the press of her work in this part.

Sigurd, by Reyer, mounted with much care by Mr. Dauphin, has been received with great favor by the public. The interpretation is admirable. Mme. Brazzi acts the rôle of *Utah* with great authority and dramatic sentiment, and sings admirably her difficult air in the first act, *Je sais des secrets merveilleux*.—*Revue et Gazette des Théâtres*.

Personal success for Mme. Brazzi, who produced a great impression. She has already sung the rôle of *Utah* in other important theatres, and was very much remarked, though the rôle is not important musically.—*La Tribune de Genève*.

Mme. Brazzi gave a superb interpretation of the rôle of *Utah*.—*Journal de Genève*.

Mme. Brazzi knew how to give great prominence to the rôle of *Utah*, which she sings and acts as an accomplished artist.—*L'Europe Artiste*.

Mme. Brazzi, a young American, who takes the rôle of *Utah*, possesses true dramatic talent.—*La Patrie Suisse*.

**A Charity Concert.**—A special concert will be given at Abbey's Theatre at 2:30 p. m. on April 16 in aid of the French Day Nursery. Mme. Calvé, M. Plançon, M. Rivarde and M. Aimé Lachauze will appear.

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### Fritz Spahr.

THE portrait on the cover of this issue is an excellent one of Fritz Spahr, the violinist, whose work in Europe has been so favorably noticed in this paper.

Fritz Spahr was born in New Jersey on August 2, 1870, and commenced his violin studies when only six years old. His father died in 1879, and his mother and three brothers went to Germany, where the latter were educated. Later they settled in Stuttgart. This was the scene of the opening of his artistic career, and so remarkable was his progress that in 1880 his playing attracted wide attention.

After studying in Germany for four years he went to Neuchâtel, Switzerland, to complete his French studies, and in 1885 he returned to New York with the intention of giving up music, but subsequently changed his mind and continued his violin studies with Edward Heermann, who was formerly professor at the Stuttgart Conservatory of Music. He also studied theory with Carl Müller.

During all this time Spahr was practicing ten hours a day, and he continued this for four years, when he was offered the post of violin teacher of Groschel's Brooklyn Academy of Music. Two years later he resigned and shortly after the conservatory was sold. So persistent was he in his studies that in addition to teaching all day in the institution, Spahr spent the greater part of his nights in practicing.

Incidentally he studied with Sam Franko, and during this period he developed a desire to acquire a thorough knowledge of the French school of violin playing and went to Paris to study with Leonard.

His health gave way under the strain of constant application, and he returned to Switzerland, where in a few months his health was restored.

In 1892 Spahr married Miss Martha Dies, an American, and retired for two years from public work, buried himself in his home and devoted his time to study.

Aside from his successful career as a violin virtuoso, Fritz Spahr has distinguished himself as a composer of eighteen carefully considered violin compositions with piano accompaniments.

For the coming season he has been engaged for a tour through Sweden, Norway, Denmark, Finland and Russia, and in the season of 1892-3 will make a tour of the United States. Then the American public will have an opportunity to hear the artist of whom some German critics are credited with styling "an artist by the grace of God, and one of the foremost of living violinists."

**Dresden.**—During the summer the orchestra of the Court Theatre, Dresden, will be considerably lowered, and strengthened by twenty new members.

**A Monaster Festival.**—On June 20 to 28 there will be a great musical festival at Revel. As many as 225 singing societies and orchestras, comprising 5,000 members, are announced as intending to participate.

**Brahms in Paris.**—A concert was lately given at the Salle Pleyel, Paris, which was remarkable by the fact that only works of Brahms were performed. It was a chamber music concert, and the program contained piano quartet (op. 25), clarinet quintet and vocal quartet (op. 92).

**Kogel.**—Kapellmeister Kogel, of Frankfort, who had a great triumph as conductor of the third concert of the Royal Orchestra, Madrid, has accepted an invitation to accompany the orchestra in a tour through the chief cities of Spain from the middle of April to the beginning of June next.

**Breitkopf & Härtel.**—Under the title Musical Hand Library the firm of Breitkopf & Härtel announce a collection of concise musical instruction books, by prominent musicians, theorists and teachers. The foundation of the collection is formed by the books of E. F. Richter. Eleven volumes have already appeared, including English translations of Richter's manuals of harmony, counterpoint, and canon and fugue, and two volumes of exercises prepared by Alfred Richter.

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BROOKLYN, April 13, 1896.

WE had our first hearing of Edward A. MacDowell last week, and it may gratify that artistic young man to know that he made a number of warm friends on the occasion. I think there were many who went to Association Hall on Wednesday afternoon and evening who had never heard of him as an executant, and perhaps had not been apprised of his full renown as a composer. Mr. MacDowell is to be praised for his modern and sensible manner of conduct. He obviously acted himself. He does not imitate the languid grace of Paderewski or the oddity of Pachmann any more than he copies other writers in his written work. There is good matter in this young man. But he never learned his walk nor that shake of the head in Boston.

Mrs. Vanderveer-Green was to have appeared at these concerts, but her illness compelled a change of singers, and Mrs. Clementine De Vere-Sapiro took her place. The velvet is still in this artist's throat, though the nap is a trifle worn from the top notes, and she is advised not to be too eager in fortissimi. Ordinarily her voice recalls a skillfully played violin in its smoothness and accuracy of intonation. Her first number was a showy thing from the Guarany of Gomes. I plead guilty to ignorance of this composer, but surmise from his music that he is a Spaniard who has studied Mozart and the later Frenchmen. Like all Spaniards he is fond of dancing rhythms, is disposed to lightness yet agreeableness; but isn't it odd that he lacks Spanish color? It is the way of the world, however. Our painters go to France and Frenchmen say they are coming here to paint. Bizet goes to Spain to study for a Carmen and a Spaniard moves north to disguise his hand. The ending of the selection is sensational, old-fashioned and altogether wretched.

Better were the songs of Mr. MacDowell that were given by Mrs. Sapiro—The Robin Sings in the Apple Tree, which ends in a quaint, naïve, upward note of interrogative import, like the close of Heller's Questions; Confidence, In the Woods, and A Midsummer Lullaby. In these she was accompanied by her husband, who carries himself with a Spanish dignity and plays with a clean, light touch. The composer, except in a touch that occurred in his In the Woods, proves himself a true lyrist; for in that one episode he seemed to verge on the sentimental and disingenuous. But he is musicianly and artistic. In his playing he surprised by the freedom and facility of his manner—for one is sometimes free without being facile—and by the propriety of his expression. He played short, bright things by Mozart, Bach, Schubert, Grieg, Chopin and Strong, in addition to several things of his own, and discovered a salient personality. In his own compositions he was sometimes sketchy, but always original. His March Wind has the rush of a List, there is a Scottish tang in his Poem, and—thank heaven!—he has not been influenced by Wagner.

As an executant he at first impressed me as a young man who had not been in love and whose work, therefore, lacked depth. But this feeling disappeared after hearing him play Grieg. I wish he had played something of Chopin rather than a waltz. In most of his concert work he was clear, wholesome, bright, youthful, at times a little robustious, and in his composition there was a sense of national health. If his appearance indicates a rise into

view of the American performer as well as composer, Mr. MacDowell will not be able to get through his next season without acquiring laurels and a bas-relief. Another matter that struck me in the concert was the negro motive that could be heard in the Rustic Wedding Procession of Templeton Strong. He has taken Dvorák's advice, or he has discovered for himself the artistic and picturesque possibilities of our music.

\* On the next night there was a large and appreciative, which over here means loud footed and handed, audience in Association Hall, as on that night the private concert of the Cantata Club occurred. The club is under the direction of Mr. Albert Gerard-Thiers, who on this occasion laid aside his baton for a little to fill the place of soloist—the first time that he has sung in Brooklyn in several months. His voice and enunciation are as clear as ever and he sings with the same pleasant suavity and evenness of tone.

Some of his selections were from French and German composers. His chorus was out in full numbers, the stage showing perhaps forty people, and the singing, if a trifle lacking in fire, was usually correct and expressive. Smart's Down in the Dewy Dell, Chadwick's Lullaby and Thomas' Nymphs' Chorus were especially liked. The choir has gained in promptitude and tonal accuracy since it was last heard here. One of Mendelssohn's graceful and sunny chorals, On Music's Wing, said never to have been sung here before, was an interesting number; and Chaminade's Mariners' Christmas was quite a charming thing, perhaps the best we have had from this writer. Yet there was nothing that quite reached in interest the weird, gloomy, yet beautiful and dramatic Song of the Norns, by Hoffmann, which was given by Mr. Brewer's chorus earlier in the season. Incidental solos were pleasantly sung by Miss Lucie M. Boice and Mrs. Almet R. Latson. The organ accompaniments were played by Miss Kate S. Chittenden and the piano parts by Mrs. Emma Richardson Kuster, who likewise played a Chopin bit and Paderewski's minuet as solos, winning much applause thereby for her brilliancy and dexterity.

Though the Seidl Society is dead, yet Seidl speaketh, for he now has a Circle over here. I don't know that he has authorized it, or is to play for it or under it, but it has indicated its existence by giving a performance of the Aschenbroeck, and following it with instrumental solos. The participants are not known to fame, and the entertainment occurred in a private house, but the revival of Mr. Seidl's name is interesting and possibly significant.

Carl Naeser, who is an industrious appearer at local concerts, was the star performer at a meeting of the Asacog Club in the Germania Building a few nights ago. He sang with a light voice, but proper expression, songs by Wagner, Pinsuti, Schnecker, Schubert and Schumann. Mr. Grant Odell was another soloist, and Mr. Alexander Rihm played the accompaniments. The Asacog Club is one of those commendable things that hope to reform the earth and all the people thereof, and apparently believe that music has a share of reformatory influence. It is influential as well as musical.

At the Montauk Theatre during the week audiences that might have been a trifle larger were assembled by Miss Camille d'Arville, she of the splendid pedestals and deep eyes. The Magic Kiss is running very smoothly now, with fair allowance of new gags and much industry on the part of the comedians, but its musical phase might be advanced a little. At the same theatre to-night the Bostonians begin their work and they are to be followed by Lillian Russell, so we are having quite a spell of light opera, even if we don't have much fun.

Miss Grace Denio Shorter, whom I mentioned lately as a participant in one of the Sousa concerts, has received much praise for her recent work, and although the age of eighteen is a perilous one for prophecy, yet she has gone into her work with such enthusiasm, and her voice is so fresh and clear, that much may be hoped for her. Her voice is a mezzo soprano of unusual compass, and she has learned to sing with expression.

On Friday night the Brooklyn Institute had an interesting Evening with Longfellow. Some of his verses were read by Miss Emily McElroy, who seems to be an eloquent sort of an elocutionist, and there were others set to music by various people, native and foreign, which were sung individually and collectively by the English Glee Club, not called that because it is English, for it isn't, but because it sings English glees. It is composed of Brooklyn singers, namely, Miss Marion Walker, soprano; Mrs. Hamlin Ruland, contralto; Mr. Charles S. Phillips, tenor, and Mr. Frederic Reddall, baritone. The combined singing was remarkably smooth and chor-like, and was heard to especial advantage in the Day Break of Parker; Dudley Buck's sweet, conservative and churchly O, Glad-some Light; Smart's madrigal, Stars of the Summer Night, and Gaul's The Potter and Song of the Silent Land. There was another brief service of the singers in a vocal accompaniment to Miss McElroy's reading of Robert of Sicily. This accompaniment was written by Dudley Buck on the foundation of an old monkish chant, and it was remarkably effective as a background to the tale. It was sung back of the stage, and greatly heightened the romance of the poem. What is there about a conventional chant that at once associates itself with things strange, chivalric and picturesque? There is nothing in the monkish life to give this warrant to the imagination.

Mr. Reddall sang with his usual force and fire the Challenge of Thor, set to music by West. This magnificent verse has a finer setting, and one more suitable to it in the work of an Icelander, whose name I do not recall at the moment, remembering only that the piece is published by an Edinburgh house. It is well worth the while of Mr. Reddall to look it up. Mr. Phillips gave us Tours' The Sea Hath Its Peace in a virile tenor that was disposed in moments of enthusiasm to go a little sharp, and that had no need and no gain of the tremolo. Miss Walker sang Reinhold Becker's Spring in a pure and pretty voice, with slight immaturities of phrasing, and Mrs. Ruland put a spell upon her hearers with her broad, full, strong contralto in The Three Singers. Mrs. Milo Deyo played the accompaniments brightly where they were required, for some of the best work was a capella. There will follow on consecutive Friday evenings with Shakespeare, Scott and Burns and Moore, in which the same singers are to have a part.

To-night Ignaz Jan comes to us with all of his hair and genius, and gives us a recital—he call it that although the brothers Adamowski are employed with him, both of them playing in a Rubinstein trio, and Timothée appearing in the Cracovienne fantasia, the other numbers being chosen from the work of Schubert, Schumann, Brahms, Chopin and Liszt.

C. S. MONTGOMERY.

**Th. Hagel.**—Theodor Hagel, of Sonderhausen, has been appointed director of the city orchestra, Barmen.

**Darmstadt.**—A revised version of Die Inkasöhn by W. de Haan, in which the last two acts are thrown into one, was produced March 8 at Darmstadt. In its new form it created a still more favorable impression than last year.

**Reinecke.**—After an interval of thirty years Carl Reinecke has appeared in Vienna and gained a triumph such as, to use Hanlick's words, has seldom been seen in the hall of the Music Union. The pearly facility, the beauty of tone, the freshness and grace of his play belied his seventy-two years. He played also in chamber concert a new piano trio of his own composition.

**New Operas.**—At Budapest a new opera, Der Dorf Lump, by J. Hubay, was produced for the first time with great success. At Stockholm the Hexfüllen, by Andréas Hallén, was received with extraordinary applause. At Rostock the opera Florestina, by A. Thierfelder, music director of the university, was warmly welcomed at its first production.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
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LONDON, W., April 2, 1896.

**SIR AUGUSTUS HARRIS'** season of grand opera at Drury Lane opens on Saturday evening, with every promise of its being the best season of English opera that he has ever given here.

On the same evening, a new piece, *The Gay Parisienne*, is announced at the Duke of York's Theatre. A fine array of talent has been secured, and Mr. Ivan Caryll has composed most of the music.

The opening concert of the season of Sunday Clubland, a comparatively new and influential society of artists and literary people, takes place next Sunday.

It is reported that Sir Augustus Harris has caught the bicycling fever.

Mr. Sims Reeves was unable to appear to sing at the Sunday concert last Sunday.

A performance of Bach's St. Matthew Passion music took place at St. Paul's Cathedral on Tuesday evening. This is in accordance with the usual custom during Holy Week. The ordinary choir of the cathedral was reinforced by the special evening choir and by singers from other churches. The chorus numbered over 300 and the orchestra consisted of fifty pieces. Dr. Martin conducted and Mr. Charles Macpherson played the organ. In this grand auditorium and amid these surroundings the music of Bach was most impressive.

The overture and entracte of the new opera by Goldmark, *Cricket on the Hearth*, will be produced for the first time in England at Dr. Richter's opening concert, May 18, in St. James' Hall. This concert will further include Vorspiels of *Die Meistersinger* and *Parsifal* and Schubert's symphony in C. At the second concert, on June 1, Tchaikowsky overture, Romeo and Juliet, Dvorák's symphony, *Aus der Neuen Welt*, selection *Der Nibelungen* (Wagner) and *Till Eulenspiegel's lustige Streiche* (R. Strauss) will be performed. For the third concert, on June 8, the program will include Dvorák's *Otello* overture, Brahms' variations on a theme of Haydn, Wagner's *Der Ritt des Walküren* and another selection, and Beethoven's Symphony No. 5, are announced. The programs are, however, subject to alteration.

For some time the decoration of the upper part of the choir loft at St. Paul's Cathedral has been going on, and in commemoration of its completion a special service will be held there on Saturday at 4 p.m. The Lord Mayor and corporation will attend in state.

The Royal Academy of Music gave its usual spring concert in Queen's Hall on Monday. The only novelty in the program was a romance in D (MS.), by Mr. Vernon Addison, a student. The composition displays considerable originality and a command of the technic of expression, and we may look for something good from this source. A marked success was that of Miss Isabel Jay, who sang the Jewel Song with a breadth of style and finish that indicates unusual talent. Miss Elsy, the "Erard" scholar, gave a very clever treatment of Rubinstein's piano concerto in G. Altogether the concert was above the average of this institution.

To-morrow, Good Friday, will see the usual sacred concerts. At the Crystal Palace a miscellaneous selection will be given with Mme. Medora Henson, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Santley and the choir.

In the Queen's Hall in the afternoon a performance of Gounod's *Redemption* will take place by the Queen's Hall Choral Society, under the conductorship of Mr. Randegger, the artists being Mme. Mary Duma, Miss Margaret Hoare, Miss Hilda Wilson, Mr. Iver McKay, Mr. W. A. Peterkin and Mr. Ludwig.

In the same hall in the evening a grand miscellaneous concert will take place, when several well-known artists will take part, including Miss Macintire, Mme. Belle Cole, Mr. David Bispham, and Mr. George Holmes; and Miss Maud Sherman, a young American singer who has been recently studying in Paris, will make her first appearance here in concert.

In St. James' Hall Mr. Ambrose Austin will give his usual annual sacred concert, when gems from the oratorios and sacred songs will be given. His list of artists is headed by

Miss Ella Russell, who will sing *Hear My Prayer*, I know that my Redeemer liveth, and *The Inflammatus*. Miss Stanley Lucas, a niece of the popular secretary of the Royal Society of Musicians, will make her début on this occasion. Others include Mme. Hope Glenn, Signor Foli, Mr. Richard Green, while the South London Choral Association give several selections.

At the Royal Albert Hall the Choral Society give a performance of *The Messiah*, with Miss Esther Palliser, Miss Clara Butt, Mr. Lloyd Chandos and Mr. Santley. A performance of *The Messiah* will also be given at the People's Palace. I might mention that these are only a few of the more important of the concerts that take place to-morrow.

Miss Pauline Joram, who has been having great success in Italy, has just returned for her fourth season in opera with Sir Augustus Harris.

I have received the following from Lady Barnby:

"Lady Barnby and her children are very grateful to their American friends for the kind sympathy shown them in their deep sorrow, and they hope they will accept this assurance of their gratitude, as it is impossible for them to answer the letters they received to the number of hundreds."

Additional expressions of sympathy with the bereaved have been received by Lady Barnby from endless sources. One signed by H. R. H. Duke of Saxe-Coburg and Gotha, as president of the committee of management of the Royal Choral Society, on behalf of himself and colleagues, is particularly touching.

Another letter, signed by Charles Ould and seventy-three other gentlemen, comprising the Royal Choral Society's Orchestra, conveys deep appreciation of the late Sir Joseph's services as a conductor.

F. V. ATWATER.

### Ghiselle.

THE following cable was received last week:

MONTE CARLO, April 7.—César Franck's posthumous opera *Ghiselle*, the libretto of which was written by the late Edouard Thierry, was produced here yesterday with great success. Mme. Emma Eames, the American prima donna, appeared in the title rôle. The Prince of Wales was included in the large and distinguished audience present.

In an issue of the European edition of the New York *Herald* is the following interesting gossip about the much talked of opera. In the next issue of THE MUSICAL COURIER we hope to give full details of the performance:

MONTE CARLO, March 31.—Monday has finally been decided upon as the day when *Ghiselle*, M. César Franck's posthumous opera, will be heard. For the work of rehearsal goes on, as the opera is an extremely difficult one, both from a musical and theatrical point of view. Mme. Eames, who will create the title rôle, arrived here on Thursday.

In a conversation I had with her yesterday she spoke in terms of deep admiration of the composition. *Ghiselle*, she said, "is a marvelously fine rôle dramatically. It is one of the most varied and powerful an artist could desire." At the very opening *Ghiselle* presents a fine opportunity for her to represent the character and render the different phases of emotion, an emotion that works up to a climax of intense passion.

Mme. Eames has been studying the rôle in Paris with M. Arthur Coquard, one of M. Franck's pupils. He it is also who has helped to finish the orchestration of the fourth act, which the composer's death left in an incomplete state. Vincent d'Indy, another of M. Franck's pupils, was consulted in the completion of the act. I heard this act rehearsed yesterday. Mme. Eames was present in company with Mme. Deschamps-Jehin, who is to create the rôle of *Gudruna*, *Ghiselle's* mother, and M. Vergnet, the principal tenor, who will sing in the rôle of *Gonthruam*.

On the stage was also Mr. Gilbert Augustin Thierry, the author of the libretto and a nephew of M. Augustin Thierry, from whose *Contes Mérovingiens* the story of *Ghiselle* has been drawn. It is true there was not much

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for M. Thierry to occupy himself with at this stage of the rehearsal, for only the musical portion was being attended to. In spite of the frequent stoppages, in spite of the total lack of illusion necessarily obtrusive upon such an occasion as the orchestral rehearsal of a work with which everyone concerned is not thoroughly at home, the music impressed me very much. There is a trio that is full of charming sentiment, and that offers great scope for the singers' dramatic skill.

The complete cast of characters is as follows:

Ghiselle.....	Madame Eames
Gudruna.....	Madame Deschamps
Frédégonde.....	Mlle. Ading
Gonthruam.....	M. Vergnet
Theudebert.....	M. Melchisédec
The Evêque de Paris.....	M. Mangin

M. Raoul Gunsbourg, the director of the opera, is doing wonders in the mounting of the piece. He has unlimited faith and unbounded confidence in Franck. He looks upon himself in a certain measure as M. Franck's Columbus, for he it was who first brought his theatrical works before the public. In speaking about *Ghiselle*, while M. Jehin and his fine orchestra were rehearsing some awkward passages of music, Gunsbourg said: "The world does not realize how great a master Franck was. In *Ghiselle*, for example, there is originality such as would place its composer, if he had written nothing else, in the very first rank. He has seized the dramatic spirit of the text in a perfectly marvelous way, as I think will be the opinion of all when the work is produced."

M. Gunsbourg told me that the scenery had been specially painted by M. Pinsot, and great effect should be made by the scene of the blazing cathedral. *Ghiselle* and *Gonthruam* escape only to die by their own hands to escape from their enemies. So far as the costuming of the piece goes the management has had the benefit of M. Thierry's advice and counsel, so that its historical accuracy may be counted upon.

I saw the dress Mrs. Eames wears in the first act. It is singularly beautiful. It consists of an under robe of gold-colored cloth covered with a filmy cloud of white crêpe de chine embroidered with pearls, and the silver sleeves are also enriched with the same trimming. A broad belt of mauve velvet also encircles the waist; one end falls almost to the ground and is finished with a Greek cross. Around the head is a fillet of the same colored velvet, fastened with unpolished silver clasps richly carved. The ensemble is one of striking beauty.

Her second costume is of pure white; in fact, taken altogether, it is an event of great artistic importance that the theatre at Monte Carlo will witness on Monday evening.

### Eighth Becker Musicale.

THE eighth of the series of lecture musicales given by Mr. Gustav L. Becker for his pupils and their friends was held on Saturday morning, April 11, at Mr. Becker's home studio, 70 West Ninety-fifth street. The various types of song—with especial reference to the "durchkomponierte Lied"—formed the subject of Mrs. Becker's talk, which was given entirely without notes, and illustrated by Mr. Becker at the piano.

The analysis of the Erl King of Schubert was particularly noticeable. A brief biographical sketch of Schubert, as the typical song writer, was introduced in the discourse, and the musical program was made up entirely of Schubert numbers, even the piano selections being chosen to illustrate the melodic character of his compositions.

The assisting artist was Miss Minnie Blenner, whose pure and well trained voice brought out all the beauty of the songs she sang. The program follows: Marsch Militair (eight hands); Moment Musicales in F minor; songs (a), Frühlingsglaube; (b) Haidenröslein; piano (a), Impromptu in A flat; (b) Hark, Hark, the Lark! (Liszt's translation); Unfinished Symphony, first movement (two pianos, eight hands).

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PUBLISHED EVERY WEDNESDAY  
—BY THE—  
**MUSICAL COURIER COMPANY.**

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.  
TELEPHONE: - - - 1943-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG, Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of THE MUSICAL COURIER, 11 Link Str., W., is in charge of Mr. Otto Flörsheim.

Single copies for sale at the music store of Ed. Holt & G. Bock, Leipziger Straße, 29 W.

THE LONDON, ENGLAND, Branch Office of THE MUSICAL COURIER, 21 Princess St., Cavendish Square, Off Regent Circus, W., is in charge of Mr. Frank Vincenzo Alvaro.

IN LEIPZIG, GERMANY, Single copies of THE MUSICAL COURIER are for sale at P. Faber, Neumarkt, 26.

PARIS, FRANCE, THE MUSICAL COURIER, 8 Rue Clément Marot, Champs-Elysées, is in charge of Fannie Edgar Thomas.

THE ROME, ITALY, branch office of THE MUSICAL COURIER, 37 Via dell'Aurora, is in charge of Theo. Tracy Owler.

THE CHICAGO OFFICE OF THE MUSICAL COURIER is at 226 Wabash Avenue.

THE BOSTON OFFICE OF THE MUSICAL COURIER is at 17 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 37 avenue de l'Opéra, and Gallimard Library, 29 rue de Rivoli.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

#### RATES FOR ADVERTISING.

PER INCH.

Three Months..... \$25.00 | Nine Months..... \$75.00

Six Months..... 50.00 | Twelve Months..... 100.00

Advertisements on reading pages are charged at double the above rates.

Special rates for preferred positions.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P.M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

**ESTABLISHED JANUARY, 1880.**

**No. 841.**

NEW YORK, WEDNESDAY, APRIL 15, 1896.

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FROM the Springfield Daily Republican we clip the following indorsement:

THE MUSICAL COURIER comes to the support of Mr. Howells' plea for a cheap theatre, with an able demonstration of the fact that the prices paid to foreign artists ought to be greatly reduced. In the early days, when America was a terra incognita, there was some reason in paying singers and actors lavishly for the trouble and risk of a transatlantic venture, while the reason has long ceased to exist, the bonanza prices are still kept up, with the result that artistic singing and acting can be enjoyed only by the rich. A prima donna who is paid \$200 a night in Paris asks \$1,000 in New York, and gets it, and the price of the tickets is put up proportionately. Under these circumstances it is impossible for musical and dramatic culture to be common among the great mass of people with limited means. It is time for managers to come to an agreement and refuse to pay more than the highest European prices for stars. There are plenty of good singers in the world, and there is no danger that they would refuse to come.

The worst enemy operatic music has is the high priced singer. If managers could only be persuaded to join issue in this matter foreign singers would be forced to come to terms, i.e., lower terms. But the era of the overpaid, overpraised, vainglorious opera singer will come to an end. There are signs already that the tyranny of the prima donna and the arrogance of the tenor are to get their just dues. Wagner's music dramas gave a deathblow to the prima donna star system. Even operatic managers will realize this some day, and when that day arrives farewell to foolish and fabulous salaries.

THE following interesting contribution to the Annals of the Musical Ignorance of American Journalism on the Subject of the Musical History of New York City appeared in the *Chicago Evening Post* April 6:

If some of these enterprising New York papers were to offer a prize of \$10,000 for the best original joke we warrant THE MUSICAL COURIER would win easily. "Up to 1866," says THE MUSICAL COURIER, "Mr. Thomas was all powerful; then appeared Anton Seidl, who has fought the fight begun by Mr. Thomas, and fought it to a victorious close." What does THE MUSICAL COURIER mean by a "victorious close"? In all these years poor Seidl has struggled against popular indifference, and has fairly bankrupted himself in an effort to obtain recognition and even partial compensation. It is hardly likely that if this close had been as victorious as has been represented Seidl would be traveling over the country conducting an operatic orchestra for Mr. Abbey. Poor Seidl! Poor Damrosch! Poor everybody who has ever tried to establish a good orchestra in New York.

THE MUSICAL COURIER means by "a victorious close" the seven successful years of Wagner opera at the Metropolitan Opera House, conducted by Mr. Anton Seidl, who continued and rounded off the Wagner campaign begun by Theodore Thomas. Of course Chicago newspapers are not supposed to be familiar with every detail of the musical history of this city, but the Wagner fight and ultimate victory is such an important page in that same history—in fact in the history of the country—that the article quoted above is worse than silly; it displays criminal ignorance of facts on record. Why not consult the files of THE MUSICAL COURIER in the public libraries of Chicago? Such mistakes as the above would then not be so dishearteningly frequent.

The Metropolitan Opera House is to be opened after May 9—now shudder, ye shades of Wagner and Gounod—as a bicycle rink. Think of it, ye ladies of the box tier in the operatic season—the Metropolitan a "bike" rink.

Hitherto, except during the winter season, the Metropolitan has been closed, save on rare occasions when some particularly large affair was to be given. Messrs. Abbey, Schaeffer & Grau have decided this summer to see what kind of a hot weather resort the place will make. If the experiment succeeds, the plan will probably be continued during future summers.

The whole orchestra floor of the big auditorium is to be boarded over level with the stage, and in the centre a large raised platform will be built for an orchestra of seventy-five, which, under the leadership of Mr. Anton Seidl, will give promenade concerts every evening from 7:30 to 11 o'clock, to stimulate the speed of the "scorchers" and entertain the spectators. This whole floor will be given up to bicyclists and will be opened to them both afternoon and evening. Tables will be placed in the boxes and also in the reception rooms and the rooms formerly used by the Vaudeville Club on the second floor, and refreshments will be served in the evenings.

It is not yet settled whether or not concerts will be given on Sunday evenings, but if they are, of course refreshments will be barred, as well as bicycle riding.—*New York Herald*.

IN having Mr. Seidl to conduct popular concerts under the auspices of bicycle contests must inevitably be conducive to the better development of musical taste among many people who otherwise would not attend concerts. We cannot very well conceive a better popular conductor or a better conductor for popular music than Anton Seidl, as was amply demonstrated during the many seasons of his activity at Brighton Beach.

We need in this city a permanent orchestra, with some conductor who has eclectic tastes and who will interest such social strata as will have confidence in the perpetuity of the scheme.

The present division of musical elements into cliques here makes it impossible to centre upon any

resident conductor for such a purpose, and therefore society at large must take hold of the problem and solve it, just as it has solved the operatic question, for we all know that the opera is not sustained by the musical element of the community, which cannot be depended upon to sustain a permanent orchestra.

Mr. Seidl for popular concerts; Mr. Damrosch for his German opera, which he will continue next season without pilgrimages to distant shrines, and a new man with a permanent orchestra, and occasional concerts by the Boston and the Chicago orchestras, together with opera at the Metropolitan Opera House, would make a lively season of 1896-7 for New York—especially with 500 additional small concerts on private risk.

#### THE PHILHARMONIC CIRCUS.

EVEN such a staunch friend of the Philharmonic Society as Mr. Krebsiel, of the *New York Tribune*, prefaces his criticism of the last concert of the organization as follows:

Where there is so much to admire as there was last night in the last concert for this season of the Philharmonic Society it seems a pity to interject a single discordant tone of criticism into the review. But there are obligations not only to history, but also to the masterpiece whose performance was the principal achievement of the evening, which outweigh merely sentimental considerations. It being fifty years since the Philharmonic performed Beethoven's choral symphony for the first time, the directors decided to celebrate the event with a repetition. Having no choir of its own, the society was compelled to seek outside assistance. The services of the Rubinstein and Apollo clubs, both under the direction of W. R. Chapman, were offered for a consideration and accepted. There would be no ground for complaint in this if the consideration had been wholly monetary. Unhappily, however, ambitious conductors and amateur singers are not to be dealt with in rational, business ways, and the scheme of the concert, the effect of its principal numbers and the dignity of the occasion all had to be marred by the introduction of two utterly incongruous part songs between the prelude to Wagner's *Parzival* and the symphony. Far better would it have been for the singers if there had been less variety and more reverence in their conduct, for, compared with the last part singing to which the halls of Carnegie Hall had resounded, their performance was sadly inefficient and only served to lessen the popular good will which they won by their work in the choral part of Beethoven's masterpiece.

This is very mild. Fancy, besides, an indifferently performed program, the infliction of poorly sung part songs, and at a Philharmonic Society concert.

It was really a social function; there was much chattering, an absurd wait in the symphony, and all the silly phenomena that may be observed at a society concert. Music was pushed into the background, and vanity and egregious pretentiousness ruled the evening. It was not an evening devoted to the worship of some lofty classic; it was a musical circus.

#### POSSIBILITIES.

IF Mr. Walter Damrosch decides upon pursuing his German or a mixed opera scheme, as now appears probable, the Symphony Society of New York may cease as one of our permanent musical schemes. That society has been losing money for several years, and is only upheld by a fashionable coterie of worthy citizens, many of whom are not interested in music for the sake of music. It will require the undiluted work of a very active man to resuscitate the drooping fortunes of that society, and, as Mr. Damrosch could not afford to permit it to interrupt his operatic enterprise, very little attention could be paid to its future by that otherwise active man.

There are no possibilities of its success unless some well-known conductor could be secured, with the use of an orchestra that would secure the respect of the musical element of the society. There is no such conductor in sight with Mr. Damrosch out of the field so far as the Symphony Society is concerned, and as it would not have the Damrosch Orchestra it would probably have a "scrap" orchestra without the advantage of a sufficient number of rehearsals to insure proper performances. In other words, the future of the Symphony Society depends upon Walter Damrosch; if he continues in German opera or Opera there can be but little doubt that this season ends the story of the Symphony Society.

The Philharmonic Society will find that it will lose a large percentage of its subscribers for the coming season. Its disintegration will begin as soon as its orchestral members find that the rehearsals and concerts do not pay them sufficiently for the time and labor demanded.

There must be more rehearsing if the society proposes to satisfy its patrons. More rehearsals signify more time; more time means more money. Concerts such as those of the past season will not be endured and dare not be contemplated. Better performances

mean more rehearsing, and thus we are back again at the beginning of the circle.

Anton Seidl has completely revolutionized the character and tone of the Philharmonic, and the subscribers should thank him for that; but Mr. Seidl has also demonstrated that he has no force in the organization, for if he had it he would have insisted on rehearsing, or have refused to conduct its concerts. It would have added to his fame to have declined to conduct, instead of giving concerts which were below the standard of excellence.

We have no permanent orchestra here, and hence we have no opportunity for good classical orchestral concerts except those of the Boston Symphony and the Chicago Symphony orchestras, both of which will secure large subscriptions if the business ends are properly arranged.

#### THE PARIS CONSERVATORY.

THE Paris journal *Le Progrès Artistique* in its number of April 2 discusses the still unsettled question of the direction of the Conservatory. The author, M. Maurice La Rivierre, is strongly opposed to the proposal for appointing a consultative commission to advise the director as to the reforms to be carried out and as to the course to be kept in the difficulties of his administration. What the Conservatory needs, he says, is one responsible head, who must be left free to act to the best of his judgment for the interests committed to his charge, and who will by this weight of sole responsibility be induced to act more conscientiously than by all complications of impossible regulations.

Another proposal to which M. La Rivierre objects is that of fixing a term of five years for the tenure of the office of director. His first objection is that this system would inevitably end in carelessness, as no man will put his heart into a work of which others will have the credit in results; he will not sow where he cannot reap. In this we think M. La Rivierre hardly does his countrymen justice; it implies that the director will not work for the good of the school, but for his own glory. It is not so in other training schools. A colonel strives and labors unceasingly to bring his men up to the highest standard of military excellence, although he knows that in the course of promotion he will cease to be their chief; his pride, his true glory, is to hand over his regiment in the highest state of perfection to his successor. The chief of a conservatory, really conscientious, will, we think, feel like every soldier.

A much stronger objection to such a short term as five years is that a change of directors may produce an abrupt break in the system of tuition. The new directors will, he thinks, seek first of all things to distinguish their administration from that of their predecessors. Again we think the writer is unjust. It may be true, as our Paris correspondent writes, "A Paris le musicien n'a pas pour but de faire son mieux, mais de faire mieux qu'un autre," but pity 'tis if 'tis true, for no great work of art was ever created, no great work was ever done, except by those who had a single eye on their work, without envy, jealousy, or craving for distinction, and when we think of the noble, unselfish achievements of French scholars and scientists we are sure the same spirit exists in its musicians: *Spartam nacti sunt, hanc ornabunt.*

Undoubtedly, however, the term of five years is too short, in fact it is little more than an ordinary academic term. But, on the other hand, the long life term has its evils. The long term of Cherubini, from 1822 to 1842 was fatal to Berlioz, and to the long terms of Auber, 1842, to 1871, and of Thomas, 1871 to 1896, the defects which are discussed are due. In Auber's later years, indeed, the office of administrateur was revived, and in 1870 a commission was appointed to reorganize the studies.

The most important point to be regarded by those anxious for the future of the Conservatory is its maintenance as an absolutely independent establishment, without complicating its course of instruction with any theatre or opera house. The instrumental classes, M. La Rivierre writes, which have no theatrical preoccupations, achieve admirable results, and the other classes should be formed on the same system. The proposal to assign the practical instruction of the singing classes to the directors of the Opéra would, he argues, infallibly destroy the authority of the Conservatory.

As to who ought to be the new director, opinions differ. The Paris *Gaulois*, in an article on the necessity for the prompt appointment of the director, reviews the merits of the principal musicians, and

arrives at the conclusion that M. Massenet, as nearly as anyone, fulfills all the necessary conditions. The post has not, however, been offered to him. As nearly everyone would be satisfied were such an offer accepted, says our contemporary, nothing is simpler than to put the question to the author of *Manon*.

#### CARNEGIE MUSIC HALL.

A NUMBER of plans will be submitted to the board of directors of Carnegie Music Hall at their annual meeting in May, embodying suggestions and changes in the management of the hall.

As already reported in this paper, Mr. Hawk will retire, and with him also Mr. Sheldon. It appears that Mr. Carnegie looks with friendly eyes upon Mr. Howard Russell Butler, a gentleman associated with art matters in this city, as one upon whom the responsibility should be bestowed.

Mr. Graff, of the Margulies Concert Bureau, has submitted a proposition to lease the entire music hall and studios. The details of this proposition are not made known by Mr. Graff, and he refuses to be interviewed.

Carnegie Music Hall represents a large annual expense, but the studio section is now self-supporting. There is a first mortgage of \$800,000 on the building at 4% per cent., and a floating indebtedness at present of \$900,000. This means about \$80,000 a year in those two items alone, and adding to this the fixed charges, such as taxes, repairs, running expenses, salaries of officials and employés, electric light plant, and other great expenses, it probably makes the entire expenses approach \$100,000 a year.

Mr. Carnegie's usual munificence prevents the application of business principles to the schemes with which his name is associated, for he generally foots the bills himself.

If Carnegie Music Hall is to be conducted on business principles it will be necessary to place it in the hands of a business man, who will understand how to influence the best local and visiting musical organizations for the purpose of utilizing it constantly during the season.

Every concert of importance should be given in that hall, and this cannot be done unless the hall and organization are conducted by a business man.

#### AUCASSIN AND NICOLETTE.

AT the first performance in Copenhagen in February the opera *Aucassin and Nicolette* scored a success unexampled on the Danish stage. It is the work of August Enna, whose *Die Hexe* was produced and applauded in Germany. The text is taken from the charming old French story which Andrew Lang and others have made known to English and German readers, and, as told in the libretto by Sophus Michaelis, forms a pretty lyric poem. The last act, however, is taken from another story, *Syrithe*, which Paul Heyse has used.

In the first act *Garin* summons his son, *Aucassin*, to aid in the defense of his castle against the *Count of Valence*. *Aucassin*, however, thinks of the fair *Nicolette*, who has been captured from the Saracens, and whom *Garin* keeps under lock and key in order that she may no longer fascinate his son. The old man promises that the young man shall have liberty to see his sweetheart, but when *Aucassin* has repulsed the foe and captured their leader he breaks his word and locks up poor *Aucassin*. During the conflict *Nicolette* has got out of her prison and hears the voice of *Aucassin* behind the bars of his dungeon, hears what has happened, and resolves to flee and no longer imperil his happiness.

In the second act she is in a wood, where shepherds are dancing and singing. She finds a bower, which she decks with flowers, and binds the saplings that form an entrance together with a ribbon from her hair. Of course *Aucassin* has also escaped, also entered the wood, and finds his beloved, whom, of course he embraces. But *Garin* comes and finds the loving pair, and he determines to set fire to the bower and burn *Nicolette* in it. *Aucassin* leaps into the flames to die with her, and while the smoke hides the lovers a Saracen ship comes to the coast. He bears *Nicolette* aboard, but is left behind himself, and they have a painful canzone d'addio.

The third act opens after a year and a day. The old *Garin* is dead. *Aucassin* is going to marry the *Count of Valence's* daughter. Then enters a young Moor, who sings a song which awakens *Aucassin's* recollections, and when the bridal train approaches the young Moor, who is *Nicolette*, faints, and when she

is told to "get up and get" she states that she is the child of the King of Carthage and will do nothing of the sort. She promises not to reveal her identity to *Aucassin* and to be one of the bride's servants.

In the fourth act *Nicolette*, clad in white, stands at the door of the bridal chamber, and feels a frantic desire to set fire to the nuptial couch. Then *Aucassin* appears; he fancies at first she is a spook, then he recognizes her. As they embrace the bride and her father enter and lug out their Bilbao blades. But the *Count of Valence*, when he sees how matters are, accepts the situation, and says, "Bless you, my children," while *Aucassin* says something very like:

Take, oh, take your stainless daughter,  
She is neither the better nor the worse for me;  
Hither she came on a horse and a saddle;  
She may go back in a carriage and threes,

or any other words which our readers' memories of *Volksslieder* may suggest.

The music is admirably adapted to this lyric material; from the first bars of the overture to the finale it is permeated with the poetic feeling of the text, a feeling of pathetic grace. The invisible threads of love that bind together the two young hearts are in the orchestra as delicate as spiders' webs, writes Kristian Dahl; sighs of longing breathe in the songs of *Aucassin* to *Nicolette*, and suppressed anguish is expressed in the strophes that depict their separation. The work is full of songs that long resound in the ear, with the pathetic tone which is the basis of this music. The second act, where *Aucassin* and *Nicolette* meet in the wood, and the last act, where he recognizes his beloved, are especially beautiful. The applause throughout was unstinted and in the last act became an ovation.

#### ZANETTO.

MASCAGNI'S *Zanetto* attracted a numerous public to Pesaro, many being foreigners. The text is taken from Coppée's idyll, *Le Passant*, and is really without action, a mere dialogue.

*Silvia*, a Florentine courtesan, is much courted, and her fame has induced the troubadour *Zanetto* to set out in search of her. He happens in his wanderings to stray into the park of her country house, as she is walking there one warm spring night. *Silvia* has had lovers by scores, but has never known love. She speaks to the young man, who of course does not know her, and in twenty minutes they are both desperately in love. *Silvia*, however, while confessing her love for the troubadour, will not promise eternal fidelity, and *Zanetto* has to go on his way after promising not to prosecute his quest for *Silvia*.

The music to this simple idyll is pretty and full of melody. An original prelude for voices unaccompanied by the orchestra aroused great admiration; it is a chorus sung behind the scenes in the far distance. This chorus, the only one in the piece, may be regarded as a substitute for an intermezzo. The first scene, where *Silvia* alone in the silent night is longing for love, of which she has known hitherto only the sorrows, not the joys, is very pretty. Then the orchestra develops a Leitmotiv which leads to a passionate melody. *Zanetto's* entrance song is fresh and graceful, and was redemanded. The second scene has more pearls of genuine music, such as the expressive melody which *Silvia* sings as she gazes on the sleeping *Zanetto*, the duet between them and the delicate humorous description by him of his life. The climax is reached in the final scene, when he takes his departure. The public was so enthusiastic that it surrounded the composer, who was conducting, and broke into frantic applause. Mascagni had to appear before the curtain countless times. The execution was in all respects excellent.

J. ARMOUR GALLOWAY WILL SING.—Mr. J. Armour Galloway will sing with the Eurydice Club, of Toledo, Ohio, on May 15. He will also be the soloist at the last concert this season of the Harlem Philharmonic Society, of New York city.

LAST KANSAS CITY ENSEMBLE CLUB CONCERT.—The last concert given by the Ensemble Club of Kansas City was in every respect a great success, and by far the best of the present series. The special features of the evening were the singing of Mrs. Frank B. Wilcox, a society amateur and the possessor of a very fine voice, which has been cultivated in New York. This was her first appearance in public since her return from her studies, and she completely captivated the audience. Another great success was scored by Miss Willinore Marsh, pupil of Rudolf King, who played Weber's concerto in splendid style, accompanied on the second piano by Mr. King. Next season's concerts will be eagerly looked forward to.



THIS is the result of a morbid mood, I call it :

THE MIRROR OF UNFAITH.

"I looked at my mirror the next morning. With a scared cry I looked again at my mirror. With brutish, trembling fingers I tried to cleanse the mist from my eyes, and once more I looked at my mirror and scraped its surface tenderly, but it availed not. There was no reflection of my features in its polished depths, naught but vacancy, steely and profound. There is no God, I had proclaimed; no God in high heaven, no God with the world, no spirit ever moved upon the vasty waters, no spirit ever travailed in the womb of time and conceived the cosmos. There is no God, and man is not made in his image, and eternity is an eyeless socket, a socket that never held the burning eye of the Deity. There is no God. O, my God! and my cries are futile, for have I not gazed into my mirror, gazed with clear, ironic and with frantic gaze and missed my own image? There is no God, yet has my denial been heard in Eblis, and has it not reverberated unto the very edges of time? There is no God, and from that time forth my face is blotted out. I may never see it in the moving waters or in mirrors. I have denied God, I have mocked his omnipotence. I have dared him to mortal combat, and now my mirror tells me there is no Me, no image of the man called by my name. I have denied God, and God has denied me.

"Thou hast conquered, O Galilean!"

\* \* \*

Macmillans have given us a new edition of "With the Immortals," by Marion Crawford. The book is not the most brilliant of its author, but as an attempt to rehabilitate the personalities of Heine, Chopin, Samuel Johnson, Julius Caesar, Da Vinci and other immortals it is delightful, almost as delightful as Cousin Andrew Lang's Letters to Dead Authors. The description of the man who sat at the piano with the fair and beautiful face is very effective, and the words put in his mouth by Mr. Crawford are fairly in keeping with Chopin's character. His talk about modern art—"drunk with the delight of expressing"—and his shudder at the terrors of Wagner are what a sensitive, quivering soul would utter, only Crawford has made the cardinal error of most fictionists in fancying that Chopin lacked on the heroic side. Hear what the gentle composer says:

\* \* \*

"Wagner appeals to the vast mass of popular tradition, which really exists only in Germany and Scandinavia. He then brings those traditions suddenly before our minds with stunning force, and gives them an overpowering reality. I leave it to you whether the impression must not necessarily be monstrous when we suddenly realize in the flesh, before our eyes, such tales as that of Siegmund and Siegfried or of Parsifal and the Holy Grail. It is great, gigantic—it is too much. \* \* \* Perhaps I am too sensitive—I hate blood. I detest commonplace, but I detest even more the furious contortions of ungoverned passion."

"But," is said to Chopin by one of the group, "you cannot say that Wagner is exaggerated in his effects."

"No," replies Chopin, "they are well studied and the result is stupendous when they are properly reproduced. He is great—almost too great. He makes one realize the awful too vividly. He produces intoxication rather than pleasure. He is an egotist in art. He is determined that when you have heard him you shall not be able to listen to anyone else, as a man who eats opium is disgusted with everything when he is awake. I believe there is a pitch in art at which pleasure becomes vicious; the limit certainly exists in sculpture and painting as well as in literature, just as when a man drinks too much wine he is drunk. The object of art is not to make life seem impossible any more than the object of art is to lose

one's senses. Art should nourish the mind, not drown it."

\* \* \*

And so in this pleasant strain Chopin, or rather Mr. Crawford, continues. Of course Chopin would have said nothing of the sort. His own art was too revolutionary, too full of keen, intoxicating surprises. If he had been born in these days he would have taken his emotional bath of Wagner like the rest of us.

The book is well worth reading.

\* \* \*

The other book that I read this week with renewed pleasure was J. H. Shorthouse's John Inglesant, with its delicate criticisms of music, especially violin playing and violins. And what a joy the book is for its English, its exquisite, tactful, musical English, so free from the full blown exaggerations and the petit maître pettiness of the day.

\* \* \*

I confess that I was most agreeably disappointed in Miss Russell. She is not the little Duke, but if she is the big Duke, at least she is not the Iron Duke, to hunt a simile to desperation.

She not only sang very well last week, but she acted vivaciously. Yes, I repeat the word, vivaciously. The lady is large, yet her legs are not gross, nor hath she that suggestion of the abutments of the Brooklyn Bridge which was ever evoked by Pauline Hall and Isabelle Urquhart.

Miss Russell is really a wonder. She improves with age, even if she doesn't grow younger every minute, like May Irwin. Nature has not dowered her with the finesse of Marie Tempest, nor has she such magnetism; but she has remained edible, firm, blonde and smiling. She need not fear cathodic rays, for, judging by what we are vouchsafed in this opera, Miss Russell's withers are unwrung.

As the false peasant girl she was ponderous as a steam hammer, and yet she contrived to infuse some chic in her French song. That she will ever become volatile I do not expect, but Lillian Russell has most decidedly cut loose from her old stained glass attitudes, and at times she seems to avoid the wooing of the calcium light.

This last may be purely imagery. She has not done anything quite so well as this Little Duke since La Perichole.

May I be forgiven if I venture something. I couldn't help thinking of Willie Sloan in "1492" when I saw lovely Lillie's lilting topknot curl.

\* \* \*

Freddie Solomon was the next best thing in this revival at Abbey's. Of course, it is absurd to give the part of the *Canoness* to a man, and that is why it was so funny. Mr. Solomon as *Diana* led the chorus with the authority of a Seidl, and his charges really sang very well. I suppose since Flora Finlayson left the company has been short handed as to contraltos. Mr. Solomon's spectral baritone was the only substitute, Mr. Steindorff thought, and the experiment turned out better than was anticipated.

\* \* \*

Joe Herbert got all that was in the rôle of *Frimousse*. Richie Ling sang with his accustomed taste and finish, and the chorus had a glorious time by itself in the second act.

The production is without fuss or feathers, and the famous set of the *Tzigane* is used for the finale.

And Lecocq's music, how delightful it is, and free from effort! It never suggests the midnight oil, and it is scored with unfailing delicacy and skill.

\* \* \*

Julius Steger signed on Monday with Canary & Lederer. The young tenor-baritone or baritonal tenor will appear in the annual Revue at the Casino, which is being concocted this season by C. M. S. McLellan and Gus Kerk. He will have an especial part written in for him by the author and composer.

Mr. Steger, whose soul is no longer Tempest-tossed, has had an exceptionally successful season in His Excellency.

\* \* \*

I saw something in the rotunda of the Gilsey House yesterday that looked like a baby grand piano. It was labeled "Edouard de Reszké," and I found out that it was his favorite bicycle, just shipped from Chicago.

\* \* \*

One curious mistake occurred in *The Absent Boy* at the Garden Theatre that Max Freeman should rec-

tify. The young lovers are not at all taken aback when confronted with the fact that they are brother and sister. Indeed, Mr. Figman laughs the notion to scorn. But in breaking the news to Miss Grey, he begins by calling her attention to Wagner's Siegfried. The parallel case suggested is that Siegfried was in love with his sister.

This is supremely funny, as Siegfried falls in love with Brünnhilde, the sleeping beauty of the fire-begirt rocks, and the lady who helped his mother Sieglinde out of an uncomfortable family scrape.

Die Walküre is the music drama in which Siegmund and Sieglinde, brother and sister, love. If there is to be any allusion to the Trilogy let the correct one be made, for the sake of exactitude.

\* \* \*

I hear that the reason why Duse will not go to Chicago is a simple one. The advance sale was harrowingly small, and of course the Italian actress would not face another failure there. The Chicago folk really became angry because of the report that Duse didn't think Chicago the biggest thing on earth. So Chicago stayed away from the advance sale, proudy, haughty, art loving Chicago!

\* \* \*

I wonder who is the loser by this action, Duse or the Chicago people?

And the Chicago Symphony Orchestra plays on.

\* \* \*

It is amusing, apropos of nothing, how nettled the good souls of the Windy City were over New York's criticism of Theodore Thomas' excellent but not ideal band.

Columns of abuse were poured upon our heads, and several newspaper men received anonymous letters. I read one sent to August Spanuth, the able critic of the *Staats Zeitung*. We were all denounced as wretched hirings (so we are, hirings is the word; even the President of the United States is a hired man), and we were told that we were all idiots and in the pay of Mr. Higginson, of Boston. Mr. Higginson is the unhappy millionaire who pays the salary list of the Boston Symphony Orchestra. With this new expense added, Mr. Higginson may have to "redocece sarees."

I might add, although it is wholly superfluous, that the Boston Symphony Orchestra was justly acclaimed the finest organization in the country. Hence Chicago's ire.

\* \* \*

Paderewski tells the story of an effective cure for intemperance the other day. "Some years ago," he said, "I was with an officer of the Russian army. This officer had in his command an officer of great ability who was addicted to strong drink. It was arranged that the man should take dinner along with us that day. Instead of soup the first course served to him was brandy, which he must swallow a spoonful at a time, just as he would have swallowed soup. After the first spoonful he was so sick that he implored to be spared. Under cover of a drawn revolver the officer commanded him to swallow every spoonful in the plate. The officer never drank a drop of liquor after that."

\* \* \*

Gus Kerk is writing an opera for Lillian Russell, in which she will appear next season. Lillian will impersonate Egypt's professional beauty, *Cleopatra*, and it is said that the composer has written a most touching duo finale for *Cleopatra* and the historical asp.

How handsome will the empress of comic opera be as the Serpent of Old Nile, and what a rush of applicants there will be of young tenors desirous of playing the part of the death dealing snake!

\* \* \*

Any frosty day, morning, noon or night, says a St. Paul paper, when passing the southwest corner of Summit and Floral avenues, gently rub the sole of your shoe against the pavement leading from the curb to the sidewalk proper, and you will produce a vibration, musical and as clear as the notes produced by rubbing the wetted finger over a wineglass rim.

It has been tried again and again, and got the music every time, literally making music with the feet.

This must make Minneapolis mad with envy.

\* \* \*

A pitman entering a public house in Newcastle, where an old man was seated near the fire, accosted him with the customary salutation of "Gude mornin'." The old man, however, paid no attention, and the pitman repeated his salute in a louder voice. This

time his lungs had effect; the old man raised himself up, and taking from a capacious pocket a trumpet of peculiar construction put it to his ear. Our honest pitman stood amazed; but after waiting with the most anxious expectation for some moments while no sound came, he exclaimed with a disappointed air: "Nay, man, it winna dea; thou canna play wi' thy lug."

Aweel! Aweel! wat a goak!

\* \* \*

Byrom, says a writer in the *Saturday Review*, seems to have possessed all the purely eighteenth-century arts of composition, and among other things to have been an excellent epigrammatist. Hundreds of people to whom his name is unknown must be familiar with—

Some say, compared to Bononcini,  
That Myneher Händel's but a ninnie;  
Others aver that he to Händel  
Is scarcely fit to hold a candle.  
Strange all this difference should be  
'Twixt Tweedle-dum and Tweedle-dee.

Byrom was very unfortunate over this neat trifle. He composed it in 1725, and confided it to his most intimate friend and lifelong correspondent, Mr. Leyester, of Toft. It presently got into the newspapers and enjoyed a great vogue; but it was foisted into Swift's *Miscellanies* of 1727, and was thenceforth persistently attributed to the greater writer.

\* \* \*

The Italians are about to erect a monument to Donizetti, their famous composer, who wrote sixty-five operas. The monument will be raised at Bergamo, where he was born in 1797. Donizetti's life was an example of the evil effects of too much adulation. He was so completely spoiled by praise that he could not endure anything that detracted from the full effect of his compositions, and his health was undermined and his life shortened by the nervous effects of paroxysms of rage at unsatisfactory performances of his work.

When Donizetti gave public performances or conducted productions of his works in some of the Italian cities he was often met by processions of young girls scattering flowers in his path; and one admirer caused him to play the piano on certain occasions in a room completely carpeted with roses plucked from their stems.

It is no wonder that he grew to think that no one in the world was of so much consequence as he. Occasionally it was possible for the public to sympathize with his insistence on his rank as a master of his art.

He once gave a performance on the piano before the Czar. As he was playing the Czar began to talk with one of the persons who accompanied him. Thereupon Donizetti stopped playing abruptly and left the piano. Presently the Emperor approached him and said:

"Why did you cease playing?"

"Because, sire," answered the Italian, "when the Czar speaks all the rest of the world should be silent."

There was nothing to be said in rejoinder to this machiavelian response, and the Emperor had to accept his rebuke.

This is vouched for by the *Youth's Companion*.

\* \* \*

As a musician Mr. Platt is finding much interesting occupation in explaining to Mr. Morton how so many of those delegates came to sing off the key, writes the *Washington Star*.

\* \* \*

The Dairy Kitchen advertises the wonderful pianist, Fransini, "after a highly successful six months' tour."

Fransini, Fransini! Can this be the nom de guerre of that favorite virtuoso Jean François Gilderini?

\* \* \*

A story is being told, writes a friend, in which a certain well-known and very skillful concert pianist figures. Not so long ago he made the acquaintance of a newly rich family from the West, which has settled here in a gorgeous mansion in readiness to be joined to the ranks of the Four Hundred. One day the mistress of the mansion met the pianist on the street and informed him that on such and such an evening she was to have a few friends at home with her, and that she would be delighted to see him at that time. The invitation was accepted, but some unforeseen business prevented the player from attending the gathering, and as he supposed it to be entirely informal he sent no regrets to the house. It

was very far from that, however, the "few friends" being really a numerous assemblage who had received engraved invitations with the word "Dancing" appended.

The guests on their arrival found everything prepared for dancing, with the single exception of the customary band. Ten o'clock, half past 10, 11 o'clock came, but no band, and finally the hostess went about and announced to her guests that for some unexplainable reason her "music" had disappointed her. Since then it has become known that this embarrassing situation was wholly due to the absence of the pianist, and opinion is divided as to whether the joke is on him or on the hostess. But what a scene the guests missed, supposing he had gone to the house and been asked to play for dancing!

\* \* \*

The same correspondent advises me of the fact that Philip Hale had better send a schedule with his jokes. He read with roar of wicked, impious laughter the suggestion about that wedding music, Protect Us Through the Coming Night. An English friend remarked that he couldn't see the humor. Ten minutes later he burst into a fit of merriment.

"Why, of course! how stupid of me not to have seen the point! That was to be an evening wedding!"

Send the schedule, Philip, with the next one.

\* \* \*

Here is a rara avis, a modest pianist. I got a letter last week from one who signs himself Boleslaus Bohutinsky. He says: "Dear sir, enclosed you find one ticket. I am a pianist; play like Paderewski and give my first concert in U. S. A. 21 April, in Madison Square Garden."

I like the sureness of the man. He plays like Paderewski does Boleslaus B., and he is not afraid to say so to an unbelieving and coldly critical world. He is at present stopping in Chrystie street, where he will play for all comers.

I have one gallery ticket and I am going to hear this self-styled wonder of the East Side.

\* \* \*

Two volumes about music that no one ever thinks of reading through have been imported by Scribner's Sons. One is Sketches of Glee Composers, by David Baptie, and the other is the Story of British Music, a rather crabbed subject treated at length by that well-known writer, Frederick J. Crowest, the author of The Great Tone Poets. It deals with that rather mythical quantity, English music from the earliest times to the Tudor period. It is abundantly illustrated, and is a volume for the musical antiquarian. I will have none of it unless as a reference. I like rich red literary blood, and these things that call themselves books, to quote dear Charles Lamb, give me shudder.

\* \* \*

For Isidor Philipp, the Parisian pianist and composer, I have much respect as a musician. His studies are excellent, and three pastels for piano solo, just sent me (Heugel & Co.), are very pretty. The valse En Dansant is the airiest trifle, full of rhythmical grace, and I like Au Clair de lune, although it faintly recalls Rubinstein's popular Kamenol-Ostrow. Feux Follets is in the nature of a study, and is quite brilliant in effect.

### Miss Bradford's Muscale.

A VERY delightful musicale was given on Tuesday evening, April 7, in the studio of Mr. Albert Gerard-Thiers, Carnegie Hall, by Miss Cecelia Bradford, violinist. Miss Bradford had the assistance of Miss Inez Grenelli, soprano; Mrs. J. Williams Macy, contralto; Mr. Albert Gerard-Thiers, tenor; Mrs. Harriett Webb, reader; Master John Bradford, flutist; Miss Carrie B. Taylor, accompanist, in an extremely well arranged program, which had the additional merit of not being over long.

Miss Bradford, who is a sympathetic young artist, with a fluent and facile technic at her command, is also mistress of a true and pure intonation and a graceful, easy bowing. Her solos included Sarasate's Gipsy Dances, with short numbers of Svendsen and Bohm, and the young artist was also heard in the Cecilia Bradford Trio—a flute, violin and piano combination—in which are included Master Bradford, and Miss Taylor, and which accomplishes neat, precise and effective work. Miss Bradford wisely did not overtax herself in her solos, but played what she undertook with authority and finish, as well as with much delicacy and taste. She created an excellent impression, and will doubtless be heard from with frequent success in the future. Her trio calls for a word of special praise.

The vocal soloists were all in good form and varied artistically an entirely successful musicale.



CINCINNATI, April 11, 1895.

THE first season of the Cincinnati Permanent Symphony Orchestra ends with the concert given tonight. It is officially known as the record season; but one can hardly count the nine concerts given under Messrs. Van der Stucken, Seidl and Schradieck in the winter of 1895 as holding any part in the development of the orchestra.

Few Cincinnatians realize what a tremendous amount of hard work and self-sacrifice on the part of the ladies who have undertaken to give us an orchestra this season has been entailed. In an address to the Woman's Club, Mrs. W. P. Taft, the president of the Orchestra Association, outlined something of the aims and hopes of the association.

\* \* \*

If a chorus does poor work in a concert nine-tenths of the self-appointed critics in the audience will say: "What could you expect of such material? It is not Mr. Conductor's fault."

Apropos of chorus training, Mr. Van der Stucken said to me the other day: "The quality of the individual voices in a chorus is a matter of comparatively little importance. The ability to read music is also not essential. Fully one-half of the Arion Club active members could not read music. In choosing the singers I merely required that they should have ear, that they could sing the notes that I played for them on the piano. As for the quality of the voices I would rather have some rough voices in a chorus than not; they give an edge, a virility to the groundwork. A conductor can always soften down and blend voices, but he cannot always get the virile quality."

There is much in these words for ye amateur conductor to think upon.

\* \* \*

Mr. Frederick Hoffman gave a recital at the Odeon today. The program included the Beethoven C minor sonata and two movements of the Saint-Saëns septuor (op. 65) for piano, E violins, viola, 'cello and bass.

\* \* \*

The Italian colony is to give a concert on April 24 for the benefit of the families of the Italian soldiers killed in Abyssinia. Mr. Albino Gorno has charge of the program.

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The program of the last symphony concert, given tonight, was:

Symphony in E minor, No. 5.....	Tchaikowsky
King Saul's Dream, from King Saul.....	C. H. Hubert Parry
Recitative and aria, from Alessandro.....	Händel
Mr. Henschel.	
Duo, Les Voitures Versées (on an old theme).....	Boieldieu
Prelude, Lohengrin.....	Mr. and Mrs. Henschel.
Kaisermarsch, in B flat major...{	Wagner

Many a faithful attendant at the symphony concerts will regret that the series has been brought to a close. Since the first concert in November one could feel the growth, the rounding out, the closer understanding between men and leader at each successive concert. One-half of our little orchestra is made up of first-class material, but the fact remains that the newly formed orchestra as a whole is, or rather was, not the plastic body that might inspire a conductor of poetic temperament. Out of this body, rough in some of its elements, Mr. Van der Stucken has built an orchestra capable of reflecting his own thoughts, his ways of looking at things. First came the rhythmic precision, the work of the inexorable drillmaster; then gradually the expansion, the blending of colors and unity of thought.

That Mr. Van der Stucken has succeeded in instilling his personality, his temperament, into his men was strikingly illustrated at to-night's concert in the supremely beautiful andante cantabile of the Tchaikowsky symphony. Each phrase of the warm, lyric theme was poised with the grace and poetic charm that one may look for in an individual instrument. This homogeneity, so rare in any but orchestras of long standing, was likewise illustrated in the Lohengrin prelude. There the long crescendo and mighty climax, so essential to the composer's ecstatic thought, was truly worthy of the best orchestras in the land, an effect that the admirable orchestra of Mr. Damrosch's company failed to attain. The Kaisermarsch was given a brisk, stirring reading, and with volume enough to reconcile one to the thought of the orchestra in Music Hall.

The furious syncopations of the last movement of the

symphony were just a bit too much for the orchestra, though the rhythm did not swerve. The extraordinary, intricate web of counterpoint in this movement requires the highest degree of finish and a larger orchestra. Where in all the modern school can one find richer instrumentation than in this finale? The beautiful texture of Mr. Pieper's horn as the theme was given out in the second andante and the entrance of the trumpet in the march theme just before the close of the symphony were points worthy of special note. The cellos showed an improvement in tone volume.

Mr. Henschel sang the declamatory recitative of King Saul, from Parry's oratorio—a part, by the way, that he created in England—with that deeply musical feeling and sense of dramatic values that have always distinguished him. He has lost something of the rough quality that used to color his voice, but he has also lost the resonance of his lower register. Mrs. Henschel's voice, on the other hand, is as fresh, pliant and sympathetic in quality as ever. They sang as duets Mr. Henschel's own Duo Gondoliera and the quaint Boieldieu duo built upon *Au Clair de la Lune*.

\* \* \*

Sixty works were given in the regular Symphony series. A glance at the list shows that Mr. Van der Stucken has preserved an admirable proportion between the classics and the modern works. The actual orchestral novelties of the season were Max Schilling's prelude to *Ingweide*, E. Von Reznick's overture to *Donna Diana*, and Glasounow's Lyric Poem. The symphonies were given in something like chronological order.

\* \* \*

The twelfth Cincinnati May Music Festival will be given May 19, 20, 21, 22 and 23, in the remodeled Music Hall, which will be reopened by the festival under the direction of Theodore Thomas, accompanied by his orchestra of more than 100 members. The Cincinnati May Festival Chorus of 500 voices will sing at every evening concert.

The soloists engaged are Mme. Lillian Nordica, Miss Marie Brema, Mrs. Corinne Moore-Lawson, Mme. Medora Henson and Mme. Katherine Lohse-Klafsky; Messrs. Ben. Davies, Geo. W. Hamlin, Watkin-Mills, Plunket Greene and Ffrangcon Davies.

The festival will open with selections from Händel's *Judas Maccabaeus* and close with Beethoven's Ninth Symphony. During the week will be given Tinel's oratorio *St. Francis, Saint-Saëns' Samson and Delilah*, A. Goring Thomas' *Swan and Skylark*, and numerous vocal solos and orchestral pieces, including many of Wagner's, to which composer one-half of one concert is wholly devoted.

ROBERT I. CARTER.

### Innes' Band.

THE following is the itinerary just published of Innes' Band. The popular organization is in great demand, and the present is its nineteenth semi-annual tour:

Wednesday, April 8	Hyperion Theatre.....	New Haven, Conn.
Thursday,	" 9—City Theatre.....	Bridgeport, Conn.
Friday,	" 10—.....	
Saturday,	" 11—Infantry Hall.....	Providence, R. I.
Sunday,	" 12—Boston Theatre.....	Boston, Mass.
Monday,	" 13—City Hall.....	Portland, Me.
Tuesday,	" 14—Monument National.....	Montreal, Canada.
Wednesday,	" 15—.....	
Thursday,	" 16—Opera House.....	Ottawa, Canada.
Friday,	" 17—Opera House.....	Kingston, Canada.
Saturday,	" 18—Opera House.....	Rochester, N. Y.
Sunday,	" 19—Star Theatre.....	Buffalo, N. Y.
Monday,	" 20—.....	
Tuesday,	" 21—Massey Music Hall.....	Toronto, Canada.
Wednesday,	" 22—Drill Hall.....	Hamilton, Ont.
May 18	to Willow Grove Park.....	Philadelphia, Pa.
September 13		
September 14	to See route list No. 8 for this date.	
September 20		
September 21	to Pittsburgh Exposition.....	Pittsburgh, Pa.
October 2		
October 4	to St. Louis Exposition.....	St. Louis, Mo.
October 24		

**Mina Schilling.**—Mina Schilling will sing with the Orpheus Society, Springfield, Mass., on April 22, and on May 5 with the Mount Vernon Oratorio Society.

**Last Paderewski Recital.**—The last Paderewski recital will take place next Saturday afternoon in Carnegie Hall at 2:30. Paderewski sails for Europe the 23d of this month.

**Hirschberg Bureau Changes Address.**—The H. M. Hirschberg Musical Bureau has removed to more commodious offices and is now situated at No. 36 West Fifteenth street, where artists may consult regarding business representation for the coming season.

**Miss Janotta Plays for the Phonograph.**—Miss Janotta, pianist, who passed Easter at the Sacred Heart Convent and shortly sails for Europe, whence she will return here next season, visited the Edison laboratory last week and played by request for the large new Edison phonograph. Great delight was expressed by the large number present.



CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash Avenue, April 11, 1896.

THE principal musical attraction for the Fourth of July celebration has already been planned and will assume definite shape under the direction of W. L. Tomlins, who has been commissioned by the committee of the Root monument fund to organize one of the most colossal entertainments ever held in this country. The Coliseum, with capacity for seating 28,000 people, is to be the scene of operations, and the event will be of both national and international character. There will be contests of Chicago choirs of different nationalities who are sufficiently American to partake of the patriotism under the leadership of their respective conductors—Swedish, German, Welsh and Scotch, with as many more as like to compete. No choir to number less than twenty-five or more than fifty. A committee will be appointed to adjudicate upon their respective merits, and a prize will be offered. The competition is open to all nationalities after a preliminary examination has been undergone. Each choir will be required to interpret a song selected by Mr. Tomlins and also one of its own choosing. This contest will be a novel feature and doubtless attract many thousands of people.

At the afternoon concert 1,500 children will sing under the guidance of Mr. Tomlins, who has but to summon them and they will respond to his call, as he holds the unique record of having trained no less than 40,000 children in Chicago since 1873. In the evening a chorus of 1,500 adults will give a program of national songs, and in addition a considerable number of the compositions of G. F. Root will be sung. At each of the entertainments some noted speaker will make an address; there will also be selections played by a military band comprising 100 instruments.

It is beyond question that the program as now arranged will appeal not only to Chicago, but to all surrounding towns, and special trains will be run in all directions within a radius of 200 miles. The result to the Root monument fund will be of a financial character sufficient to carry out the laudable motive in view. The musical success is undoubted as the arrangements are in the hands of a born leader W. L. Tomlins.

\* \* \*

Many enthusiastic admirers assembled at the Jacobsohn orchestral concert on Saturday night in the Auditorium recital hall. The program was admirably interpreted under the direction of Mr. Jacobsohn, whose leadership is always masterly. In addition to the orchestra Miss Mamie Sherratt, a pupil of Leopold Godowsky, exhibited good touch and technic in her piano selection, and Walter Ferner, the cellist, and B. A. Shepherd, the violinist, contributed interesting numbers. A pleasing feature of the concert was the singing of the Boetti quartet, which meets with deserved success upon all occasions, as the work done is artistic and finished. The quartet is composed of four ladies who are well trained soloists. Their voices are fresh and thoroughly in unison, and their singing is marked by refinement and musicianly feeling.

Mrs. Grace Fraser, the soprano of the quartet, also helped toward the success of this enjoyable entertainment by singing the cavatina from *Norma*.

The Boetti quartet is the only organization here devoted to the singing of Italian work, and is already in demand.

Miss Celeste Nellis, the pianist, whose industry is rapidly bringing her to the front rank, had an artistic, social and financial success at her concert in Topeka. Apparently the town turned out in full force to welcome the young artist who has made such good headway in her profession under the eminent teaching powers of Mr. W. H. Sherwood. Press and public united in praise of Miss Nellis' work. Mr. W. H. Sherwood very kindly journeyed to Topeka to take part in this interesting concert, of course being received with great acclamation.

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Saint-Saëns was the composer selected by the faculty of the Metropolitan College of Music as the subject of the fifty-third historical lecture given by Miss Georgea Kelsey at the Metropolitan Conservatory. Miss Helen Watt and Anton Peterson assisted.

\* \* \*

August Livermann, of the Abbey & Grau company, was the guest of the Germania Club, giving a concert under the direction of Henry Schoenfeld on Wednesday. Although

a Chicagoan by reason of long residence in this city, he did not obtain a hearing when the opera company was here last week. At one time, indeed, Livermann acted as letter carrier, but after the discovery and development of his voice by L. A. Phelps, the well-known teacher, he was given his first engagement by Con. T. Murphy, the author of the well-known Irish drama *The Ivy Leaf*, who was then stage manager of the old Chicago Adelphi Theatre.

Miss Marie Studholme, the English, much be-photographed beauty, is at present drawing immense crowds to the Columbia Theatre, where the Artist's Model is making a two weeks' stay. Contrary to general opinion, the popular opera bouffe singer is not Miss Studholme, but Mrs. Gilbert Porteaus; her husband, who is engaged in the same company, being a son of Admiral Porteaus, of the British Navy. Gilbert Porteaus was very well known as a good tenor in London, and it is surprising that he is now playing only in a minor rôle in this country.

According to Miss Julia Neilson (Mrs. Fred Terry), the vocal art is not as remunerative as the dramatic art. Although one of the brightest stars of the Royal Academy of Music, London, and holder of the Sington-Dolby scholarship, she still forsakes the lyric stage for the dramatic, for, as she says herself, "I cannot make as much money singing as I can acting."

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A local newspaper which occasionally gathers music items is considerably exercised because, inadvertently, C. W. Clark, the Chicago baritone, was represented as a tenor. My apologies to tenors in general and Mr. C. W. Clark in particular!

\* \* \*

Many of the musical sisterhood are going Europeanward this month. Eleanor Smith, our clever local composer, whose works have found favor in all parts of the globe, goes for the pleasant purpose of collecting royalties on the children's songs, which have become justly renowned.

Grace Olcott, another of the Chicago women composers, sails on the 29th for Paris, but in her case extensive study is the object.

Mrs. Swabacker, a very talented soprano member of the Amateur Musical Club, is leaving on Wednesday, April 22, destination Paris, for study with Marchesi and Sbriglia, with a view to extensive concert work when she returns.

Madame Boetti, well known in England years ago as Dove Dolby, and a cousin of the famous Sington-Dolby, will never her connection with the Chicago Conservatory of Music on September 15, when her five years' contract with that institution expires. During her residence in Chicago she has made many friends, who have urged her to open a school of opera, where she will have greater scope for her artistic abilities. There is no one more competent to undertake such a project, as apart from her successful operatic career Madame Boetti had fourteen years' experience of operatic training as head of an organization in Milan.

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Madame Fannie Bloomfield Zeisler will make a tour of the Pacific Coast. Guarantees have already been secured for thirty recitals, which will extend over a period of two months, under the management of Henry Wolfsohn, of New York.

\* \* \*

Mme. Materna made a short visit to Chicago, stopping only one day on her journey eastward. She has had a gloriously successful tour in California and along the Pacific Coast, under the direction of Wolfsohn's Musical Bureau, being received everywhere with the greatest enthusiasm—packed houses always prevailing. Needless to state that she is highly delighted with her Western trip. Ondricek, who accompanied her, is likewise elated at the reception accorded him at all towns visited. He is remain-



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ing in Chicago until Monday, staying with Bohemian friends, as on Sunday he will afford his countrymen another chance of hearing their favorite violinist. This will be his last appearance, as he sails for Europe on May 18. He expresses great regret at having to depart, being simply charmed with America and Americans.

Miss Estelle Rose has been meeting with great success, the critics in all cities where she has sung speaking in very high terms. She received the following notice at Madison, Wis.:

Although many of the audience doubtless knew of the success of Miss Rose's singing elsewhere, it is safe to say that few were prepared to find in her so completely cultivated an artist. Her voice is truly extraordinary. In volume and sympathetic richness of tone one would long to find its equal. Her training has manifestly been very perfect, as the absolute control over diminuendo and crescendo, as well as the exquisite legato of her singing, revealed. Her manner is characterized by dignity and self-possession, while in the matter of delivery and expression she satisfies every demand of good taste and dramatic expression. Her selections were well chosen to display the diversity of her gifts, and one scarcely knew what to admire most—whether the sustained intensity of Brahms' Sapphic Ode, the gentle pathos of Martini's lovely Pastoral, the dramatic fervor of Schubert's Death and the Maiden, or the devotional depth of the Litany of the same composer. A deviation from the published program was made by substituting for the air from The Elijah the great song from The Messiah, He Was Despised, a change which the success of the number amply justified. Miss Rose is an artist who may henceforth count on a loyal constituency in Madison.

The Chicago Marine Band, with its clever conductor, T. P. Brooke, starts on its tour with every indication of making an enormous success. Although it has enjoyed only a comparatively short career, still there has been so much good work accomplished that it now attains a standing and recognition almost unprecedented in the history of band music. From the time of its inauguration it has been uniformly successful, owing to the efficient training and severe rehearsal to which this band, numbering thirty-five musicians, is subjected. This has been recognized all over the country and engagements have been made from this time on until the end of the year.

The programs of the band are invariably arranged with a view to suit all tastes, as its repertory includes everything from the patriotic march to Wagnerian music. The concerts at the Schiller Theatre have been splendidly attended, standing room only being the rule. They have done a great deal toward popularizing Sunday music in Chicago, and indeed many people have been interested sufficiently to travel in from the neighboring towns.

Mr. Brooke is fortunate in being able to direct a band composed of men who are all capable and experienced musicians. Their playing is distinguished by precision, evenness and finish rarely to be found.

So great is the popularity of the Chicago Marine Band that three extra concerts have been arranged by request.

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The Kansas Musical Jubilee will be held at Hutchinson May 26, 27, 28 and 29 and the committee has specially requested F. W. Root, the Chicago conductor, to be adjudicator of the contests. It was a wise selection, as by reason of his long experience in choir training and choral work no better or more impartial judge could have been found.

Among the many excellent advantages afforded students at the Chicago Musical College is one which no other school in the West, and indeed very few in the world, can offer—that is, the awarding of the degrees Bachelor of Music and Master of Music. Although the diplomas of the Chicago Musical College have always been recognized in Europe as well as in this country, it has only been within the past year that the college has awarded the degrees above mentioned. The course of study prescribed by the college is the result of years of experience and careful work, and is one of the most complete and successful in vogue in any music school in the world. The regular

course is divided into five departments—the preparatory, teachers' certificate, graduating, post-graduating (degree Bachelor of Music) and the artists' class (degree Master of Music). To gain admission to the artists' class it is necessary to have a thorough knowledge of harmony, counterpoint, canon and fugue, composition, history of music, &c., and to be an exceptional performer. A rigid examination must be passed by applicants before being accepted as members of the artists' class, and during the season they are required to play a concerto with full orchestra as a preliminary to the examinations in June. Those successful in passing the final examination receive an appropriate decoration and the degree Master of Music. The artists class of 1896 is comprised of five of the most brilliant young pianists in Chicago—Maurice Rosenfeld, Pearl McGill, Mathilde Johnson, Gertrude Bischoff-Baker and Florence Wells-Metz.

Maurice Rosenfeld is a native of Vienna and has studied music since his eighth year. Upon coming to America he came to Chicago to enter the Chicago Musical College. His talent secured for him the W. W. Kimball prize diamond medal as best pianist in the graduating class in 1888, and the N. K. Fairbank diamond Medal in the post-graduating class in 1890; and his playing with full orchestra at the college commencement exercises that year placed him at once in the front rank of our younger pianists. Mr. Rosenfeld was for some years a pupil of August Hyllested, and is now finishing his studies under Dr. F. Ziegfeld, president of the Chicago Musical College. Several years ago he was engaged by the management of the college as one of their instructors, in which position he has met with great success. He is an artistic player and also composes.

Pearl McGill, besides giving private instruction at the college, acts as assistant to Dr. F. Ziegfeld. She is a Chicagoan and a graduate of the college. While in the preparatory department Miss McGill won the silver medal and a diamond medal in the teachers' certificate class the succeeding year. Miss McGill visited Berlin some three years ago and studied under Heinrich Barth. She is now again pursuing her studies under her old teacher, Dr. F. Ziegfeld. She is a fine performer, her interpretations are always musically, and her many pupils attest her ability as an instructor.

Mathilde Johnson came to the college from Racine, Wis. She received her teacher's certificate in 1890, winning the diamond medal for the best average of scholarship in the class. The year previous she secured the college silver medal in the seventh grade. In her graduating year, 1890, Miss Johnson was prevented by illness from competing for the medals, but later she was awarded a diamond medal for best pianist in the post-graduating class, and was at this time engaged as a teacher in the preparatory department of the Chicago Musical College, where she is still doing splendid work. Miss Johnson plays with great brilliancy and fine technic, and her appearance in concert is always received with great enthusiasm. She is another of the exceptional pianists who owe their success to the instruction of Dr. F. Ziegfeld.

Gertrude Bischoff-Baker, who is studying at the college under the well-known pianist, Hans von Schiller, came from Akron, Ohio. She received her teacher's certificate in June, 1893, winning the Dr. F. Ziegfeld diamond medal for the best pianist in the class. In 1894 she secured the Marshall Field prize diamond medal for the best average of scholarship in the graduating class. Mrs. Baker is artistic and has been most successful as a concert pianist, her playing always reflecting the greatest credit upon her instructors.

Florence Wells-Metz is a pupil of Dr. F. Ziegfeld. She came to Chicago several years ago from Detroit, Mich., and entered the Chicago Musical College. She is talented in the highest degree and under the best instruction has developed into an exceptionally fine pianist. In 1894, her

graduating year, Mrs. Metz was awarded the Alexander H. Revell prize diamond medal for best pianist in the graduating class, and last June received the William Steinway prize diamond medal for best pianist in the post-graduating class. Mrs. Metz doubtless will be heard of very considerably in the concert world.

At the artists' class concert on Tuesday there is every appearance of an extraordinarily large attendance, great local interest being taken in the work done by the five members comprising the class.

FLORENCE FRENCH.

### "The Flimsiness and Insincerity of the Man."

[QUOTED FROM CARL LE VINSSEN'S ATTACK UPON MR. JOHN HOWARD.]

READERS of the March 11 issue of THE MUSICAL COURIER may have asked themselves, What has that beautiful heading, "The Flimsiness," &c., to do with what follows—namely, a careful extracting of all that appeared to be of a physiological nature in Lamperti's *The Art of Singing*, Edizioni Ricordi, the excerpts having been made by Mr. John Howard?

Says Mr. Le Vinsen: "Yet all that Mr. Howard knows about Lamperti's teaching is gathered from these self-styled Lamperti pupils—i. e., he knows absolutely nothing about it."

The chief characteristic of this paper of Mr. Le Vinsen's which so brilliantly illuminates a recent copy of THE MUSICAL COURIER is the admirable compactness of its errors!

Error No. 1—The quotations from Lamperti's work show that it is at the writer's ready command.

Error No. 2—Lamperti did say and repeat that diaphragmatic breath was the only advisable one, and in these words: "During the act of inspiration the shoulders must be drawn down insensibly and the diaphragm and muscles of the abdomen must feel as if spread out."

No physiologist could even faintly suspect that any muscle other than the diaphragm could "spread out the abdomen." That Mr. Le Vinsen entertained this belief is one of his minor errors, for, on the amusing contrary, it contracts the diaphragm and lessens its superficial area. A dame does not "spread out" when it is being flattened to a plane.

And still more plain and undeniable is the following from Lamperti, found on page 11 of Walter Jekyll's translation:

"Diaphragmatic breathing is the sole kind that should be employed by singers, for it is the only one of the three that allows the larynx to remain in a natural and unstrained condition."

The maestro had just spoken of the other two modes, especially condemning the one employed by nearly all great singers and now being firmly advocated by this "insincere" writer, the clavicular mode, in which the ribs are expanded, the clavicles and sternum raised, and the diaphragm wholly relaxed, entailing a slight flattening of the abdomen.

As for the loss of "the natural and unstrained condition of the larynx," let the reader try the following:

Experiment No. 1—Place one hand on the abdomen, the other on the side of the back. Take a full breath, "apparently [as Dr. Hutchinson describes] in the region of the four or five upper ribs," at the same time bending the upper frame a little forward and allowing the abdomen passively to flatten a trifle.

After a dozen such trials, touch the Adam's apple (larynx) with a finger of the hand removed from the back and repeat the same inspiratory movement, making the indrawn breath silent, inaudible. Notice that the larynx hardly

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stirs, and feels no constraints whatever. It is, on the other hand, physiologically known that there is a connection between the action of the diaphragm and that of the *cricoarytenoidei-postici* of the larynx.

Lamperti or Le Vinsen? There is but little choice, except that the latter has cultivated the charming blossoms of vituperation and slander. For instance, how pretty this looks and how upright it stands:

(1) "The flimsiness and insincerity of the man." Also:

(2) "I do not believe that Mr. Howard honestly desires to gain any information."

(3) "He is evidently contented to work upon the same plan as those who sometimes write long and elaborate criticisms upon performances that never took place. Of course, in such cases the reporters are found out, just like (sic) Mr. Howard is in this case."

Now he who indites fails to discover the connection between his private character, villainous or otherwise, and the physiological subject in hand. He may be a professor of religion or a most distinguished amateur of iniquity; what is the occult law that brings either supposition into any relation to the diaphragm in any other regard than that the diaphragm is selected by Le Vinsen to serve as the respiratory support of vitriolic words? He brings to laughable remembrance the lawsuit in Iowa:

After an exhortation at a revival meeting the preacher called on all who wished to go to heaven to rise. All rose save one boy. All glared at him. Soon the severe clergyman asked all who desired to go to hell to rise. Solemnly and slowly that boy rose to his feet!

Such was the religious excitement that the boy was arrested and brought to court. The old judge, after hearing the arguments on both sides, summed up the case as follows:

"It appears that the question was asked whether the boy would prefer to go to heaven or to hell, and if the boy wants to go to hell I can find nothing in the laws of the State of Iowa to prevent it."

Neither can the vituperer find any law relative and applicable.

Perhaps my immediate assailant had better be attended to first. He quotes the writer correctly:

"No man, woman or child, in Christendom or heathendom, takes breath solely 'from the diaphragm' even in natural, peaceful sleep; nor can the faintest whisper be made distinctly audible by the isolated use of the abdominal muscles."

My critic and censor goes on to say:

"Here he contradicts himself in the most ridiculous manner; for just before this quotation he writes about the misery such masters as Lamperti must have created by

teaching their innocent, unsuspecting pupils this 'Howard brand' of diaphragmatic breathing."

The emphasized words *diaphragm* and *abdominal* muscles are slightly different even in their spelling, and how Mr. Le Vinsen can use them as synonyms is beyond even a Boston Yankee's guessing. This is worse than Capponi, who, though she reversed their action, did have the wisdom to see that they acted somewhat discrepantly. Does Mr. Le Vinsen mean that the diaphragm *expels* breath to support voice; or that the abdominal muscles *inhale* breath? Lamperti in the passage quoted speaks solely of inspiration, not about expiration. How then can the passage be applied to the faint whisper which is expiration—unless, indeed, my reviewer has in mind that famous song of Sam Weller's at the coachmen's party, when he utilized the last syllable of each line to breathe, thus saving time and insuring a wonderful *legato*?

Bold Turpin once on Winslow heath his  
Bold black mare bestrode, but  
They put a couple o' bullets in his nob and  
Perwailed on him to stop.

Try it, dear reader; draw in a hoarse vocal whisper on each final syllable as near the pitch of any music you sing as you can, and you will find it almost as amusing as Mr. Le Vinsen's abdomino-diaphragmatic mixture, truly!

A few cautious sentences have been attempted with reference to that trouble about the young lady's corsets of which my friend speaks so elaborately; but the subject is an exceedingly difficult one. It is given up as a bad job!

If pardon will be granted, it will be said that my critic's style is so prolix, diffuse, extended—that it is fairly impossible to quote him at endurable length.

However, here is one extract which treats of diaphragmatic action: "In descending, it deepens the thorax, and by flattening itself it widens it." [This has been disproved, in the case of man, by dozens of eminent authorities see The Lion's Larynx and His Vocal Resources, also in THE MUSICAL COURIER of March 19], and causes the air to rush in and gradually fill the chest from below upward. First, the space under the lower ribs is swelled."

Such an error is, indeed, unexpected; peculiarly so from a confidently asserting student of the diaphragm, and a pupil of Lamperti himself, of high pretensions. Why, there is no space whatever below the lower ribs that could be swelled! The diaphragm rises from these ribs as well as from others. The muscle never contracts to a plane, to a level with the lower ribs; it certainly could not descend below them. How then can there be a space for air below these ribs? The supposition is not to be entertained.

Mr. Le Vinsen continues: "Then the lower ribs [are extended] until at last the entire chest is extended and filled

with air to its utmost capacity. In lateral breathing it flattens and thus causes the ribs to expand; but it does not (like in diaphragmatic breathing) descend sufficiently to give needful room for a deep breath."

Enough, enough! Twenty physiologists of world renowned fame have measured and agreed that the diaphragm affords but one-sixth of the boundaries of the lungs in man, one-fifth in woman, the remaining five-sixths or four-fifths being furnished by the ribs. It is inconceivable that the fractional boundary should enlarge the thorax more than the four or five fold larger boundary. For it has been strictly proved that the expansion of the middle ribs far exceeds the downward expansion of the midriff.

And here is another violent contradiction—. The singer must, before inhaling, have the whole chest, from the waist up, moderately expanded!" Why! that is clavicular breathing incarnate! Try it, dear reader; expand your whole chest from the waist up, and if you can check the rising of the clavicles, which must move with the first rib, you will perform a veritable miracle.

Besides, you will not, cannot, fail to notice that you have already inhaled a full breath.

The beauty of it is that Lamperti expressly declares the contrary, that the shoulders must seem to be drawn slightly downward during correct inspiration for singing!

So, "in exhaling, the diaphragm ascends, drawing in the abdomen," does it? It is pretty universally held, even in Mars, that the abdominal muscles make the diaphragm ascend.

This is indeed confusion worse and worse confounded. The writer might far more profitably accept Le Vinsen's advice to be "contented to work upon the same plan as those who sometimes write long and elaborate criticisms about performances which never took place. Of course, in such cases the reporters are found out, just like Mr. Howard is in this case."

Thanks, Mr. Le Vinsen! We had, all of us—the reporters and the vituperer—forgotten the eleventh commandment: Never get found out!

**Young Artist's Death.**—An unusually promising musical career was cut short by the death last Monday of Miss Louise Hoeh, at her home, No. 628 Willoughby avenue, Brooklyn. The cause of death was hasty consumption. Miss Hoeh was twenty-four years old, and besides possessing rare musical talent was a beautiful girl.

She was a graduate of the Royal Conservatory of Music at Leipzig, where she studied under Carl Reinecke for four years. Previous to her European training she was a pupil of S. B. Mills, of New York.



CORINNE MOORE-LAWSON,  
Soprano.



HEINRICH MEYN,  
Baritone.



MARGUERITE HALL,  
Mezzo Soprano.



GERALDINE MORGAN,  
Violinist.



CARL NAESEN,  
Tenor.



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**Anthony Stankowitch's Recitals.**—Mr. Anthony Stankowitch gave a piano recital in Williamsport, Pa., on the 14th inst., and will give a second in Altoona, Pa., on the 16th.

**Rivarde and Lachaume in California.**—Messrs. Rivarde and Lachaume leave New York on the 17th inst., for a series of orchestral concerts in San Francisco and a tour of the California provinces.

**Heinrich Meyn Will Sing.**—Mr. Heinrich Meyn, the favorite baritone, will sing with the Lenox Choral Society on April 22, in Brooklyn May 5, and with the Plainfield Choral Society on May 14.

**Jeanno Franko Trio.**—This popular trio has been exceedingly busy and successful during the past month, and will make its final appearance of the season at the Hotel Waldorf some time toward the close of April.

**Mme. Anna Lankow Recovering.**—Mme. Anna Lankow, the popular vocal teacher, who was stricken down with pneumonia during her busy season, is now on the high road to recovery. When able to move she will go for a couple of weeks to Atlantic City.

**Last Percy Free Organ Recital.**—Mr. Richard T. Percy will give the last of his series of free organ recitals at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, to-morrow afternoon at 4 o'clock. The assisting soloists will be Sig. Clemente Bologna and Mrs. Anna M. Bush.

**Gertrude May Stein Better.**—Miss Gertrude May Stein has fully recovered from her recent severe illness and left the city yesterday to fulfill several important engagements. She sings at the New Haven Festival on Friday and Saturday of this week in a Wagner concert and at a performance of Rossini's *Stabat Mater*.

**Miss Celia Schiller Off for Europe.**—Miss Celia Schiller, the young pianist, leaves for Europe on May 30 for travel and further study. Before her departure she will play at the Staten Island Glee Club on April 28, and with the Newark Apollo Club on May 6. Miss Schiller is much cheered and encouraged by her successful season just past and by the prospects before her for next season.

**Martina Johnstone's Engagements.**—Martina Johnstone, the Swedish violinist, played last week with great success at the concert of the Hoboken Quartet Club, together with the Damrosch Orchestra; at the Euterpe Society in New Haven, and the Swedish Singing Society, Lyran. She is engaged to play at the Bank Glee Club's Concert in Carnegie Hall the 14th; the Mendelssohn Glee Club the 27th, and at the great concert to be given in the Auditorium in Chicago in May.

**A Whistling Curiosity.**—New Haven, Conn., April 11, 1896.—The examination by medical experts of Eva W. Spear, the eight year old daughter of W. H. Spear, of this city, who has attracted a great deal of attention on account of a peculiar formation of the throat known as a whistling larynx, was postponed to-day, as some of the physicians who desire to investigate the case could not be present.

Medical men, musical men and several prominent specialists have asked to be allowed to investigate the case. A well-known music teacher states that she has a range in her whistling of two and a half octaves. The only other case on record is that of a woman who has a range of one and a half octaves.

Mr. Spear's daughter can whistle with her mouth closed, and does not use her lips, tongue or cheeks in whistling. She has had this strange power since she was two years old, and music teachers believe that she will develop wonderful ability as a whistler. The peculiar formation of the

larynx does not affect the child in any way. She has always been strong and vigorous.—*New York Herald*.

**Miss Johnson's Concert.**—Pauline Ingraham Johnson, soprano, will make her début in a concert in Chamber Music Hall to-day, Wednesday, at 8 P.M.

**Manuscript's Fourth Concert.**—The fourth public concert of the New York Manuscript Society will take place to-morrow (Thursday) evening at Chickering Hall.

**Louis Schmidt Concert.**—Mr. Louis Schmidt, violinist, gave the last of his series of concerts on Thursday evening last in Carnegie Chamber Music Hall. Mr. Schmidt was assisted by Mr. Victor Herbert, who played some 'cello solos.

**A Spring Concert.**—Mrs. Georgia Powers-Carhart, mezzo soprano, and Miss Ethel Inman, pianist, will give a concert at Carnegie Music Hall Friday evening, April 17, at which they will be assisted by Miss Geraldine Morgan, violinist, and Mr. Heinrich Meyn, baritone.

**An Aeolian Concert.**—A concert will be given in Mendelssohn Glee Club Hall on the 23d, under the auspices of the Aeolian Company. Mme. Nordica and Edouard de Reszke are the vocalists engaged. Hans Kronold and some of the well-known organists of the city will also appear. Mr. Vicente Toledo will accompany the artists on the Aeolian.

**Symphony Society.**—At the last concert of the Symphony Society, Friday afternoon and Saturday night, Antoinette Szumowska will be the soloist. She will play the Saint-Saëns piano concerto in G minor. The orchestra will play Schumann's E flat symphony, the overture to *Iphigenie in Aulis*, Gluck; overture to *Der Freischütz*, Weber, and overture to *Romeo and Juliet*, Tschaikowsky.

**The Adamowski Concert.**—Owing to mismanagement no tickets were sent to this office for the chamber music concert given last Sunday afternoon in the Carnegie Lyceum. Hence no detailed criticism; but it is reported in the daily newspapers that Paderewski played the piano part of Beethoven's B flat trio, and also in the piano quartet of Brahms. The Adamowski Quartet played a quartet by Beethoven, op. 18.

**The Manuscript Society.**—The fourth public concert of the Manuscript Society will be given in Chickering Hall on Thursday evening. The program is as follows: *Gulliver*; *His Voyage to Lilliput*, symphony, by Edgar S. Kelley; *The Little Blue Pigeon*, song, by J. Remington Fairlamb; *Salambo*, symphonic poem, by F. G. Cauffman; *Ave Maria*, by C. W. Coombs; three songs, by Mrs. Mary Knight Wood, and suite, *The Village Fête*, by N. C. Page.

**Oratorio Society.**—The appearance of Mr. Georg Henschel, who will conduct his own *Stabat Mater* at the next concert of the Oratorio Society on April 24 and 25, is eagerly awaited by New York music lovers, who have not heard Mr. Henschel conduct in New York since the time that he held the baton of the Boston Symphony Orchestra. The soloists will be Mrs. Henschel, Miss Marguerite Hall, Mr. J. H. McKinley and Mr. Ffrangcon Davies.

**An Opera for Next Year.**—James C. Duff, long well known as an opera manager, has just returned from England, where he has been on a mission for the American Theatrical Syndicate. He has secured the romantic opera *Shamus O'Brien* for the syndicate, and it will be heard in this country early next season. It is now running at the Opera Comique in London, and the company which is singing there, with a few minor changes, will be brought to this country. The music of Shamus O'Brien is by Dr. Villiers Stanford, and the book is by George H. Jessup. Edward German will come to attend the production of the opera and to conduct its performance.—*New York Tribune*.

**The Supplementary Season.**—The supplementary season of opera began last Monday night at the Metropolitan Opera House. *Romeo and Juliet* was sung by Melba, Plançon and the De Reszkes. Last night Carmen with Calvé was to have been given, and this evening Lohengrin will be given with the Messrs. De Reszke, Mme. Nordica, Mlle. Olitzka and Signor Kaschmann; Thursday, Don Giovanni, Mme. Nordica, Mme. Saville, M. Edouard de Reszke, Signor Cremonini and M. Maurel; Friday evening, Lucia and Cavalleria Rusticana, joint appearance of Mme. Melba and Mme. Calvé; Saturday afternoon, Les

Hugenots, Mme. Nordica, Mme. Scalchi, Mme. Melba, the Messrs. de Reszke, M. Plançon, and M. Maurel; Saturday evening, La Traviata and La Navarraise, with Mme. Saville and Mme. Calvé in the leading roles.

**Arion's Third Concert.**—The third concert this season by the Arion Society under the direction of Julius Lorans took place at the society's hall, East Fifty-ninth street, on Sunday evening last, the 19th inst. Frau Katharina Lohse-Klasfky, Franz Kneisel and Carl Naeser were the soloists.

**Miss Armstrong Played.**—At the piano recital by the pupils of Mrs. M. Schmidt, assisted by the vocal pupils of Miss N. von Seyfried, given at 188 and 140 East Fifty-seventh street on Saturday afternoon, April 11, Miss Mary Armstrong played Mozart's sonata, No. 4, with marked intelligence and taste.

**Miss Van's Engagement.**—Miss Marie Van, who has for several years been the soprano in Dr. Cuyler's church in Brooklyn, will be married in that church to Mr. Henry E. Krebsiel, of New York, on Saturday afternoon, April 25. The wedding is to be limited to a very few intimate friends. Dr. Cuyler will perform the ceremony, assisted by his successor. A short visit to Washington will be taken by the bridal couple, who will reside in New York.—*Herald*.

**Emma Nevada Sailed.**—Mme. Emma Nevada sailed on Saturday morning, April 11, on the steamship Bourgogne from New York. Mme. Nevada goes direct to her home in Paris, where she will rest and spend a few months prior to filling some European engagements. During the couple of weeks passed in New York before starting Mme. Nevada was tendered a number of fashionable social receptions, and quite a bevy of friends was present to see her off.

**Summer Music for Everybody.**—A plan has been proposed for the establishment of an organization to be known as the Summer Concert Association of New York, with the object, as given in the circulars, of providing "summer music for everybody." An address to "One Thousand Influential Women of New York" has been issued. In setting forth the plan of the organization it says that it is intended to accomplish its object by giving a series of orchestral concerts in Madison Square Garden the coming season, to which the admission shall be 20, 30 and 50 cents. It is proposed to secure 1,000 patronesses, who shall advance not less than \$10 nor more than \$100 each, to guarantee the expenses of the experiment.

It is proposed to lease the Garden for at least a month, beginning in July. Orchestral concerts with a grand orchestra under the leadership of Theodore Thomas, if possible, will be given six nights and one afternoon of every week. The programs are to include classic, popular and dance music. The floor and box seats nearest to Fourth avenue are to be 50 cents each, and the other seats are to be sold for 25 and 20 cents. The Madison avenue end of the Garden will be arranged for the sale of light refreshments, and smoking will be permitted there. The business of the association will be conducted on a strictly cash basis, and no contract will be made until the funds to cover it are in hand. An advance guarantee of \$25,000 is needed.

There will be three classes of subscribers. "Guarantors" will subscribe from \$100 to \$1,000, at least \$100 to be paid down, and to be returned in tickets or boxes. The remainder of the subscription to be paid as it is needed by the management. "Patronesses" who will allow the use of their names will pay from \$10 to \$100, and receive the value of their subscriptions in tickets or boxes. "Subscribers" will pay for coupon tickets at \$5 each. It is believed that the venture will prove popular and self-supporting. The address which has been issued is signed by Mrs. Robert Abbe, Mrs. Chapman, Mrs. Henry Draper, Mrs. Morris K. Jessup, Mrs. Seth Low, Mrs. C. R. Lowell, Mrs. J. Pierpont Morgan, Miss Louisa Lee Schuyler, Mrs. Spencer Trask, Mrs. Cornelius Vanderbilt and Mrs. Robert Woodworth. The organizing committee is made up of Miss Vanderpoel, chairman; Mrs. Orange Ferriss, and Mrs. Fay Peirce.—*Sun, April 13*.

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## DAYTON.

DAYTON, Ohio, April 6, 1896.

MR. HOWARD F. PEIRCE'S series of six concerts of chamber music were brought to a close on the evening of April 2. The Spiering Quartet, of Chicago, played the Brahms op. 51, No. 2, the variations from the D minor quartet of Schubert, and, with Mr. Peirce at the piano, Schumann's magnificent quintet, op. 44. Miss Ethel Parrott was the vocal soloist.

Mr. Plunket Greene was the attraction for the fifth of the series, while at the fourth Miss Gertrude May Stein was the soloist. Beethoven's trio for piano, violin and 'cello, op. 70, No. 1; Smetana's trio, op. 15, and the Schumann sonata, op. 105, for piano and violin, completed the program.

Mr. Peirce has given us a number of fine concerts of this class, but always, I understand, accompanied by financial loss. This is a sad state of affairs indeed, and does not tend to encourage serious efforts in this direction.

Sousa's Band packed the Grand with the lovers of the March King one evening in March.

The Philharmonic Society will have Mr. Watkin-Mills for a performer of Elijah on the evening of April 14. A song recital by this artist in May is the only event in sight at present writing. Of course we all expect to go to Cincinnati for the coming May Festival.

W. L. B.

## LOUISVILLE.

LOUISVILLE, Ky., April 6, 1896.

ALL that is best in local music is reserved for Easter, and then it comes to the surface in such bewildering program announcement that one is somewhat embarrassed how to select the "audition" most "pleasing and profitable" to attend.

Experience is the only guide, and knowing how admirable an organist and reliable a musician Mr. W. Horatio Browne is I selected the morning service at Christ's Cathedral for my Easter musical treat. The profusion and elegance of the floral decoration, white Annunciation lilies, white hyacinth and great branches of white lilac banked the apse surrounding the superb marble altar, the choir stalls, font and lectern held huge bunches of these lovely lilies, and green amilax vines wreathed every available finial. Of all Easter flowers the Annunciation lilies, sometimes called the lilies of St. Joseph, are the most exquisite for musical effect. They tremble in every breath, and as the splendid choir sang the Hallelujah chorus every white bell rang in perfect time to the silvery soprano of the young choristers, and waved in rhythmic beat in response to the firm guidance of the director's baton; it was the most poetically beautiful effect I ever beheld in a church.

An orchestral prelude by Gounod, a Processional Hymn from Palestrina, Barnby's introit Christ Our Passover, the Kyrie and Credo from the Messe Solemnelle of Gounod, a hymn by Davidica and offertory of Händel, was all I had time to hear, but all were admirably given, and the Hallelujah chorus was magnificently sung by the boys and men of the congregation. The second Sunday after Easter the Cathedral will have a special choral service at evensong in memoriam of Joseph Barnby, whose music the choir sings admirably.

Temple Adas Israel gave a superb Wagner program for its Easter music, and the choir of St. Paul's new church was reinforced by the fine violin playing of Mr. Victor Rudolf, lately a student in Dresden, of whom I have already spoken and shall continue to speak, for he wears well and proved a most reliable and valuable instructor.

Two artistic concerts during the winter and spring is all the music we have had since the German opera which Damrosch brought to us in November. Paderewski played for us in January, and Rivarde came to us the last week in March. Of the former, not half has been told; words indeed cannot express the marvelous beauty of his musicianly nature.

Mr. E. R. MacDowell, the composer, was brought here by a coterie of his personal friends, but I was not notified of the event until I had made other engagement for the evening. I therefore missed hearing what was a very excellent program, although a poorly attended concert.

Like Paderewski, the half has not been told us of Rivarde. Readers of THE MUSICAL COURIER have for many months gazed at that mysterious looking portrait of the artist in the dodo of guillotined heads which decorates the pages of THE MUSICAL COURIER, and wondered what the lower part of his face was like; if the eyes, seen over his raised hand, were so full of mysticism. We have seen and heard the mysterious mystic, and I confess to have been in hypnotic trance from the moment he appeared to the close of the concert. The magic of "the pipe of Hamelin town" is henceforth perfectly comprehended. It was the most thoroughly artistic concert given in Louisville for many years. Aimé Lachauze, the pianist, played with a brilliancy of tone and technic simply astonishing to such starved lovers of music as can be found in Louisville.

It is very easy to ask why we don't have good music and plenty of it. I will tell you. The lovers of music are the musical people who support themselves by teaching, and teaching in this town don't make capitalists of its devotees. As a general thing the music lovers cannot afford to bring great artists to our city, and

those who can afford it don't care to hear them. Until the past four or five years the standard of music has been lowered; a sort of "close communion" or "coterie system" has divided the musical world into cliques; jealousy, envy, and uncharitableness have kept these cliques at loggerheads; but our city is growing, new and younger teachers are coming to the front, and the old foggies are no longer in it when it comes to modern methods and modern music. Musical societies are being established on a literary and intellectual basis, and one of the strongest teachings of theosophy is becoming more generally understood, viz., "The unit is subservient to the whole." We shall perhaps do away with envy and jealousy when we have opportunities of hearing all that is best in music, and so, discovering what ignorant creatures we still are, feel sympathy for our own and for others' shortcomings.

OCTAVIA HENSEL.

## SAVANNAH.

SAVANNAH, Ga., April 8, 1896.

THREE years ago Mr. F. E. Rebarer, of this city, received his diploma at Roundlake, where he had been taking a course of study under Mr. Edmund J. Myer, of your city, to fit him for a vocal instructor. Since then he has taught a large number of pupils here most successfully, with flattering results, and now holds the name of the first vocal instructor of the South. About this time last year Hilda Clarke, who was also studying with Mr. Myer at the same time as Mr. Rebarer, made her debut in opera and as a vocalist in Princess Bonnie, and I am sure that Mr. Myer's gratification over the great success of his pupil could not have been greater than Mr. Rebarer's must have been over the success of his pupil, Miss Blanche Belsinger, at her debut on Monday night in the comic opera, the Great Tycoon. She sang delightfully, with ease and grace, and her acting was exceptionally good. Besides this she is a very good looking young woman, and I should judge hardly over twenty.

The opera was given under the direction of Mr. A. L. Baker, of Chicago, for the benefit of the Temple Guild of the Synagogue, and was a brilliant success both artistically and financially, as large audiences greeted the performers at each of the three performances on Monday and Tuesday nights and Tuesday matinée. I have heard many people say that it was better than the Mikado last year, but I don't see how that could be possible, for we had neither a Mrs. Haynes, nor a Mrs. Schreiner, nor a Mr. Julian Walker, nor a Mr. Grafton G. Baker to do the singing for us. Those in the cast, though, and the choruses also, did very good work. They included Miss Dolly Derk, Miss Marie Moynello, Miss Nellie Reynolds, Mr. Geo. Drummond, Mr. C. D. Coburn and Mr. W. T. Dixon, and of course Mr. A. L. Baker. Miss Emma Coburn presided at the piano as musical director, and she displayed remarkable ability in the manner in which she conducted the orchestra, which played well and showed great improvement over its work in the Mikado last year.

I understand that preparations are being made to put on the Pirates of Penzance shortly. I shall write you how that succeeds.

I hear that Miss Belsinger and Mr. Owens are both studying with a stage career in prospect. I dare say they would make a success of it if this is true.

L. T. LUDIVE.

## MONTREAL.

MONTREAL, April 7, 1896.

IF England is considered the greatest field for oratorios, Montreal can come next, as we have had no less than seven oratorios, performed by two different societies, this season so far, and three out of that number were given within a week.

Mendelssohn's Elijah was performed by the Philharmonic Society on the 31st of last month to a good sized audience. The soloists were Mrs. Elene Eaton, soprano, Boston; Miss Ada Moylan, contralto; Mr. Wm. H. Rieger, tenor, New York, and Mr. Ffrangcon-Davies, baritone.

The performance, with the exception of the contralto, came close to perfection, as near as it could be. Mrs. Eaton gave a delightful performance. Mr. Rieger was in good voice, in fact better than ever, and his performance was noble and majestic. Mr. Rieger has sung with the society at every concert for four consecutive seasons. This season the society made up its mind to have a change, and after having two different tenors in The Messiah and The Creation came to the conclusion that no other tenor can fill Rieger's place but himself. That evidently shows the popularity of that artist in this city.

Mr. Davies made a profound impression. He is doubtless one of the greatest baritones that England has ever produced, and his interpretation of Elijah is the best we have heard here yet. He has a rich, baritone, sonorous voice, his intonation is clear, his enunciation is distinct, and his delivery and declamation are perfection. The singing of the chorus was absolutely flawless, the attack was perfect, and the pianissimo passages were beautifully phrased. The orchestra, which was the largest the society has ever had for an oratorio performance, played superbly.

Mr. Lavigne presided at the organ and Mr. Couture conducted. The following evening Gounod's Redemption was performed with the same cast as The Elijah, and although it was the first production of the work by the society the performance was smooth, finished, and highly commendable from every point of view.

Mr. Rieger again displayed his vocal organs in a most artistic manner. Mr. Davies, too, gave an excellent performance from the beginning to the end and received tremendous applause. Mrs. Eaton distinguished herself most satisfactorily. The singing of the chorus was with dramatic effect and precision, particular attention being paid to the dynamics. The orchestra was splendid, the brass being particularly effective. Mr. Couture's reading was broad and authoritative. The hall was comfortably filled.

The Messiah was given by the Händel and Haydn Society on Good Friday evening last. I was unable to attend. According

to the daily papers neither chorus nor soloists were up to the mark, and the business was far better than the singing.

Paderewski gave a piano recital in Windsor Hall on Monday evening last.

H. B. COHN.

## SPRINGFIELD.

SPRINGFIELD, Mass., March 20, 1896.

THE Orpheus Club, a male chorus of forty-five members, gave the second concert of its twenty-second year at the Court Square Theatre February 26. Mr. J. J. Bishop, director; Miss Lucile Saunders, contralto, and Miss Martina Johnstone, violinist, assisting. The club sang several serenades from the gallery during intermission, an unexpected treat.

The free concert of the Second Regiment Band, assisted by its own orchestra, was thoroughly enjoyed by a large audience. The new conductor, Mr. T. V. Short, played a cornet solo, Pretty Katie, his own composition, which was heartily encored. Programs were sold for 5 cents to defray expenses.

Rivarde appeared here for the second time this season, March 14, before a small audience.

Mr. William Hammond, of Holyoke, gave the first of two organ recitals at the South Church, March 18, before a delighted audience, which cordially expressed its approbation when permitted to do so by the pastor, Dr. Moxon, who announced that applause was in order.

The Hampden County Musical Association announce the eighth annual music festival to take place May 4, 5 and 6. The following is a sketch of the program:

Wednesday Evening—Massenet's Eve, Chadwick's Lily Nymph. Soloists, Mme. Juch-Wellman, Berthold and Campanari.

Thursday Afternoon—Mendelssohn's Hebrides overture, Schubert's C major symphony, Dvorák's Scherzo Capriccioso. Soloist, H. Evan Williams.

Thursday Evening—Prelude to Meistersingers, with the chorale from the last act; Dream Music, from Humperdinck's Hänsel und Gretel; Britannia overture, Mackenzie. Soloist, Mme. Nordica.

Friday Afternoon—Overture, Coriolanus, Beethoven; concerto, A minor, Schuman, Mme. Bloomfield Zeister; Carnival in Paris, Svendsen.

Friday Evening—Arminius, Bruch. Soloists, Miss Carlotta Desvignes, H. Evan Williams and Max Heinrich.

VIOLA VENNER.

## JACKSONVILLE.

JACKSONVILLE, Ill., April 1, 1896.

EVERYBODY regrets the illness of the very popular leader of the Apollo Chorus Society, Prof. Wallace P. Day, for it means so much to Jacksonville musically. Professor Day is one of the busiest men in this city, for he is the head of the Illinois Female College Department of Music, holds a like position at the Illinois Institution for the Blind, is organist at Trinity Episcopal Church and leader of the Apollo Chorus Society.

The society still remains in existence, and although other leaders might be secured, at the vote of all the members it was decided to stop active work until the fall, when it is hoped Professor Day will be at the helm again.

Mr. J. L. Tindale, head of the musical house of Tindale, Brown & Co., and manager of the Grand Opera House, and probably one of the most active music promoters here, lost his wife by death on March 23. Many beautiful floral tributes from musical friends were sent.

Conservatory Hall was crowded to overflowing on the 24th, the occasion being the production of the operetta The Twin Sisters by pupils of the Illinois Conservatory of Music, under the most efficient training and direction of Miss Taliaferro, and the entire affair was a most remarkable success. Misses Farrell, Bailey and Bullard were the principals, and the chorus (thirty-two voices) were all appropriately costumed.

The Clara Schumann Ladies' Orchestra gave its second concert here this season on the 28th, and played to a fair house. The program was of the popular order, and not so good as the first given. Miss Coursen's violin playing showed good control, technic and a mastery of the instrument scarcely ever seen or expected in one so young.

Miss Anna Farrell leaves for the South in a few days, and her place at the State Street Church will be taken by Mrs. Blanche Cave Jacobs, soprano.

During Professor Day's illness Mr. Shirley Gandell acted as organist at Trinity. And while speaking of Trinity I must make mention of the Rev. Mr. Richardson, the new rector, who is a musical enthusiast of no mean quality. He is the choirmaster and, finding an insufficiency of good male voices, Mr. Richardson introduces something new at old Trinity, the innovation being several good female voices, and the addition is a most notable and acceptable one.

BOO-CHI-JACK.

Zeller.—Criminal proceedings for embezzlement as an executor have been commenced against Carl Zeller, director of the fine arts in the Austrian Ministry of Public Instruction. The accused has composed much popular music, including the successful operetta Der Vogelhändler.

Music in Mexico.—The Philharmonic Society of Mexico City gave its sixth concert of the season on March 18. The society is really a chamber music society. On the occasion referred to the program consisted of Rubinstein's trio, op. 15, and Tschaikowsky's trio, op. 50. Señor Ricardo Castro played the piano, and his numbers were Beethoven's sonata, op. 70, the Beethoven-Busoni Ecossais, Leschetizky's Premier Amour and Señor Castro's Chant d'Amour.

## When Was Chopin Born?

*Editors The Musical Courier:*

MISS JANOTHA is displeased with some of the remarks made by your estimable "RACONTEUR," especially his questioning of the date of Chopin's birth as given in her translation of Kleczynski's new book on Chopin, and she asks me to break lance in her behalf—a request which I, as a true knight of the pen, cannot refuse.

Miss Janotha's date, February 22, 1810, would make it possible for us to celebrate Chopin's and Washington's birthdays on the same day. The authority for the new date is the following document in Latin from the church in which Chopin was christened. Miss Janotha has furnished me with a copy of this document, which reads as follows:

Anno, 1810, 22 Aprilis.

Ego qui supra supplevi ceremonias super infantem baptizatum ex aqua bini nominis Fredericum Franciscum, natum die 22 Febr. Musicorum Nicolai Choppen, Galli et Justinas de Krzyzanowska legi. conjug. Patrini Musicius Franciscus Grembecki cum musica d:na Anna Skarbowa Comtesse de Zelazowa Wola.

Now I do not pretend to be an expert in ecclesiastic modern Latin, and the priest who wrote the above certainly had some original ideas as to spelling. But the baptismal certificate may be translated as follows: "I the above have performed the ceremony of baptising in water a boy with the double name Frederic Franciscus, born on the 22 day of February, son of the musicians Nicolai Choppen, a Frenchman, and Justina de Krzyzanowska, his legal spouse. Godparents, the musicians Franciscus Grembecki and donna Anna Skarbowa, Countess of Zelazowa Wola."

The genuineness of this certificate seems to be put beyond all possibility of doubt by the fact that the date given in it was officially put on the monument unveiled at Zelazowa Wola, Chopin's birthplace, on October 14, 1894. Miss Janotha—whose father was founder of the Warsaw Conservatory—also informs me that the correct date has since been put on other monuments of Chopin in Poland.

H. T. FINCK.

APRIL 13, 1896.

[The final authority in matters pertaining to Chopin is Friederich Niecks. After carefully investigating the various dates—there are two or three—and making allowances for the Russian calendar, the date March 1, 1809, was selected as the genuine one and the one best authenticated. It is a curious thing that this new date should first be heard of in America. Perhaps some day this country may be the final court of appeal in matters musical.—EDS. THE MUSICAL COURIER].

## Sixth Philharmonic Concert.

THE sixth concert of the Philharmonic Society occurred last Saturday night in Carnegie Hall. The public rehearsal took place Friday afternoon. This was the musical scheme:

Prelude and Glorification, from Parsifal..... Wagner  
Dream Scene, from King Saul..... Dr. Hubert Parry  
Mr. Ffrangcon Davies.  
(His first appearance in New York.)  
Part songs..... Rubinstein and Apollo Clubs.  
Conducted by Mr. William R. Chapman.  
In celebration of the fiftieth anniversary of its first performance in America by the Philharmonic Society:  
Symphony No. 9, D minor, op. 125 (choral)..... Beethoven

The first performance of the symphony here was given on May 20, 1846, under the direction of Mr. George Loder, when it was produced at an extra concert given by this society in Castle Garden for the benefit of a Philharmonic Hall fund. Since then this symphony has been repeated as follows: February 1, 1868, Mr. Carl Bergmann, conductor; April 28, 1877, Dr. Leopold Damrosch, conductor; February 13, 1881, Mr. Theodore Thomas, conductor; April 10, 1886, Mr. Theodore Thomas, conductor; April 12, 1890, Mr. Theodore Thomas, conductor; April 28, 1892, Mr. Anton Seidl, conductor.

The symphony was badly played in almost every particular. The roughness of the string band, the glaring slips of the brass, the general want of balance and finesse were very disheartening to the lover of this masterpiece. As for the reading, it was Mr. Seidl's. Opinions may differ as to the obliteration of line, of structural beauties for a rugged emotional sweep. The history of the performance of the first movement at this concert was this: it was vigorous and dramatic. It sounded like Beethoven almost Wagnerized.

But there can be no difference of opinion about the succeeding movements. The scherzo was deficient in its most strongly marked quality, rhythmical life. It lacked the rigorous accent we expected and the trio was very crudely played. The slow movement dragged because it was unpoetically read and it gave no hint of tonal charm.

Then after ten minutes' intermission—not for refreshments, as might be supposed—Mr. Chapman's forces were disposed in the most uncomfortable and crowded fashion on the stage. There was a quantity of noise and fuss, and under such depressing auspices the last movement was attacked and slaughtered. It was simply screamed throughout, the one redeeming feature being the singing

of the quartet, Mrs. De Vere-Sapiro, Mrs. Carl Alves, Mr. W. H. Rieger and Mr. Ffrangcon-Davies.

The Parsifal music was the best played instrumental number of the evening. The part songs which were both an impertinence and a blasphemy on a Philharmonic program, were two trifles by Edward Elgar and Thomas Morley. They were indifferently, even coarsely, sung.

Mr. Davies, the Welsh baritone, made his first appearance here and made a most agreeable impression, although terribly handicapped by his selection—a bit of musical flatulence without originality or dramatic force. Mr. Davies' enunciation, pronunciation and phrasing were admirable. He has a rich organ, which he uses musically, and he made his points most artistically. He has plenty of dramatic fervor, and we hope to hear him in the music of another composer. Mr. Seidl conducted. The attendance was very large.

## The Hen's Egg and the Age of Composers.

FEW people think while eating a well cooked egg of the hen who laid it and the amount of labor which was necessary to produce it, letting alone the welcoming of it to the outer world by the unmusical cackling of the mother, who no doubt thereby desires to express her hopes for the future Mr. Cockerel or Miss Pullet!

But what has that to do with the age of composers?

In the October 26, 1892, issue of THE MUSICAL COURIER appeared an article entitled A Chip from a California Workshop, in which was given a carefully completed list on the longevity of musicians by nativity, and how it was computed, with the following results:

	Years.	Months.	Days.
Germany.....	61	2	18
England.....	63		
Italy.....	64	0	16
France.....	64		
Austria.....	60	2	25
Scandinavia.....	62	0	2
Slavs.....	57		
Miscellaneous.....	61	7	2
Grand total longevity.....	68	5	2

At the close of that article was the following remark:

Of the different branches I find from a cursory examination that publishers and instrument makers live longest, composers next and string instrumentalists shortest.

This brought down the wrath of some and a great lot of correspondence from others who were either offended or inquisitive. In order to appease the crowd of writers, many of whom had even forgotten to inclose return postage, another more complete and explicit article on the subject of longevity appeared in that same world renowned journal, under the caption of A Last Shot, on January 4, 1893.

The annexed recapitulation from the last mentioned work fully bears out the statement that the grand total of the longevity of the musician is 62 years 5 months and 2 days:

## RECAPITULATION.

- Instrument makers, 67 years 11 months 24 days.
- Teachers, 66 years.
- Writers, 65 years 10 months 6 days.
- Miscellaneous, 63 years 8 months 7 days.
- Vocalists, 61 years 7 months 8 days.
- Woodwind, 61 years 4 months.
- Metalwind, 60 years 10 months 21 days.
- Composers, 66 years 7 months 15 days.
- Organists, 57 years 6 months.
- Pianists, 56 years 7 months 6 days.
- String players, 52 years 16 days.

This was one egg laid at the city of Los Angeles, Cal.

In THE MUSICAL COURIER of February 9, 1892, appeared an item on page 12 on The Age of Composers, giving the names of fifty-two musicians who are known as those of especially long and active life in music, and the inference drawn from this garbled list is that the average age of the musician, especially composers, is sixty-seven years instead of fifty-eight years seven months and fifteen days, as in the above recapitulation. Far be it from the writer to scare off young talents from becoming composers by showing them that fifty-eight and one-half years is all they can expect to live; on the contrary, he wishes all a long life and a happy one, whosoever may undertake to tread the thorny path of a thinking musician. Egg No. 1, on the promulgation of which a considerable amount of labor was spent, and over which a good deal of cackling was done three years ago, has been forgotten with its albumen of knowledge and the yolk of truth, and a little wind egg took its place. O tempora! O egg!

On June 23, 1892, an article, written also in Los Angeles, Cal., under the heading of Women in Music, appeared in THE MUSICAL COURIER, which contained a list of 158 works of dramatic music composed by women, giving names, characters, dates and names of composers.

Egg No. 2 was used, and because the same was a good and fresh one, full of that which may be expected from a good egg, was adapted by other hens. The labor was done on its promulgation and the first and original cackling was heard at first at Los Angeles, Cal.

The following little item, which was found produced and reproduced in the musical press, and also found its

way into other papers, will show how few people think of the egg when they eat it:

Mrs. H. H. A. Beach, composer of a jubilee for the Columbian celebration, is authority for the statement that between 1615 and 1886 women composed 160 musical works, including fifty-five serious operas, six cantatas and fifty-three comic operas.

While the writer is highly flattered by not only having his work endorsed by the "lovely sex," and while it makes him proud that anyone might go so far as to become "authority for his statements," it is rather hard to find that he personally had to travail pour le Roi de Prusse.

What are statements on statistics worth if incorrect, and why not give unto Caesar that which is his by the most ancient right—by creation?

Under these circumstances who would be an egg laying hen? Not

A. WILLHARTZ.

LOS ANGELES, CAL., MARCH 3, 1896.

## Music at Columbia.

AT the meeting of the Columbia College trustees a letter was received from Mrs. Elizabeth Mary Ludlow, the mother of the late Robert Center, saying that she desired to give his estate to the college for the purpose of endowing the Robert Center Fund for instruction in music.

The fund is to be invested and the income is to be used for the payment of the salary of a professor, or for fellowships or scholarships in music, or in such other manner as in the judgment of the trustees will tend most effectively to elevate the standard of musical instruction in the United States or to afford the most favorable opportunity of acquiring such instruction of the highest order. The trustees accepted the gift and adopted the following resolution:

*Resolved*, That the trustees tender to Mrs. Ludlow their grateful thanks for her munificent gift, and that in accordance with her permission, and as a further expression of appreciation on the part of the trustees, the fund by her established be designated as the "Robert Center Fund for instruction in Music, founded by his mother."

The property comprising the estate is valued at about \$150,000, consisting of real estate in this city and Brooklyn and of securities. The trustees have been desirous for some time of establishing a chair of music, and Mrs. Ludlow's gift will make this a possibility.

There is talk of the establishment of a scholarship at the same university as a memorial to the late Joseph Mosenthal. The committee has issued the following circular:

The many friends of the late Joseph Mosenthal are desirous that the memory of his life should be perpetuated by a memorial, in the establishment of which all who appreciate his work and influence may join.

With this object in view a meeting was recently held at which various plans and suggestions were considered. It was thought that a fellowship in music in Columbia University, to be called the Joseph Mosenthal Fellowship, would be more permanent in character, broader in scope and more beneficent in purpose than anything else which was suggested. It was, therefore, decided to make an effort to raise the sum of \$10,000 necessary for the endowment of such a fellowship, and a committee was accordingly appointed for that purpose.

The object sought would be threefold in its accomplishment.

It would establish a permanent memorial to one whose personal interests were sunk in his devotion to the art of which he was a master, and whose life was spent in persistent effort to promote the highest and best in that art; it would add to the power for good of a great institution of learning, and it would give the student of music pecuniary assistance in the prosecution of his studies, which might be of greater importance than can now be foreseen.

The committee beg to present the matter for your consideration, and to ask that you will send any sum which you may desire to contribute to the proposed memorial to the treasurer, Mr. E. Francis Hyde, Central Trust Company, 4 Wall street, New York, or to any member of the committee.

Horatio J. Brewer, No. 68 West Ninetieth street; Mrs. James Herbert Morse, No. 428 Madison avenue; Miss Elizabeth Blake, No. 102 East Thirty-first street; Mrs. Isaac Seligman, No. 58 West Fifty-fourth street; Samuel Colman, No. 121 East Thirty-ninth street; R. H. Robertson, No. 117 East Thirty-eighth street; Mrs. G. L. Cheney, No. 181 East Fifty-seventh street; E. Francis Hyde, Central Trust Company, No. 54 Wall street.

**Changes Her Church.**—Mrs. Eugenie B. Abbott, formerly soprano of the Church of the Epiphany, Madison avenue, goes to the Brick Church, East Orange, N. J., this season.

## Voice Teacher Wanted.

Gentleman, first-class ability, to take a leading position in a Northern Conservatory of Music on September 1 next; guaranteed \$1,200 the first year; the right man can easily double and treble this sum in a short time. Address, with full particulars and references, B. J., Musical Courier Office.

## George W. Fergusson.

**M**R. GEORGE W. FERGUSSON, the favorite baritone, has sung with immense success in Bruch's *Arminius* in Pittsburgh and at the Apollo Club concerts in Boston, from which points the following press notices are taken:

Mr. Fergusson repeated the favorable impression he made here last fall. His singing was expressive and vigorous throughout. In the opening duet, *Siegfried*, he practically took all the work upon himself and was greeted with enthusiastic applause. His voice is full, rich and powerful, and well suited for the part.—*Pittsburgh Times*, March 28, 1890.

Mr. Fergusson has rich and sympathetic tones, which vibrated with feeling as he sang the part of *Siegfried*, who sorrows at seeing his warriors cut down by the terrible Romans.—*Pittsburgh Commercial-Gazette*, March 28, 1890.

The Mozart concert given at Carnegie Music Hall was a splendid success. The choral work was admirable, almost without flaw, and the solo work was in thoroughly capable hands. George Fergusson, who took the basso part representing the heroic *Arminius*, was heard here earlier in the season, and last night he repeated the success scored for artistic work on that first appearance. All his solos were rendered in musicianly fashion, with fine details of shading and expression.—*Pittsburgh Dispatch*, March 28, 1890.

Mr. Fergusson's voice was notably rich and sweet, and he proved himself an artist in phrasing, modulation and general execution. The dainty aria from Massenet's *Hérodiade* was given with charming expression, and the contrasting group of cavalier tunes (by Villiers Stanford), which brought out the robust quality of his tones, was sung in a style that awakened the audience to hearty applause. His whole performance was very enjoyable.—*Boston Daily Globe*, April 6, 1890.

Mr. Fergusson has a smooth and well-trained baritone voice, and he sings with ease and smoothness. He was more correct than interesting, perhaps, in the Massenet air, but was heard with better results in the solos of the spirited Stanford songs.—*Boston Herald*, April 9, 1890.

## The She Wolf.

THE following story by Giovanni Verga is one of the collection of Sicilian stories from which the libretto of *Cavalleria Rusticana* was taken. The author lately dramatized it, and to add to its local color made a special journey to Sicily, where he collected various Sicilian melodies with the hope of seeing the composition of an opera that would rival the *Cavalleria* in popularity. The drama was lately given in Turin and is said to possess all the merits of the former piece, especially striking truth to life, and an extraordinary power of exhibiting emotion. Verga passes half his time in Sicily, half in Milan, and is described as half bohemian, half aristocrat, equally at home in the most exclusive salon or the smallest wine shop. He is a charming talker, of thorough artistic temperament, and loyal to his friends.

**S**HE was tall and thin, with, however, the firm, full bosom of a brunette, although she was no longer young. She was pale, as if always suffering, and her large, black eyes and fresh, red lips seemed ready to devour you.

In the village they called her *The Wolf*, because she was insatiable in everything. The women crossed themselves when they saw her pass with the prowling, suspicious gait of a famished wolf, for she robbed them of their sons and their husbands with the gleam of her eyes and her ruddy lips; she could draw them to her with a single glance of those eyes of Satan, even were they standing before the altar of Saint Agrippina. Fortunately, she never went to church, neither at Easter nor Christmas, neither to mass nor confession. Father Angiolino di Santa Maria di Gestu, a true servant of God, had lost his soul through her. Maricchia, poor thing, was a good, honest girl and wept in secret at being the daughter of the *Wolf*, and because nobody would marry her, although she had a big box full of fine things and a bit of land, like any other girl in the village.

It happened that the *She Wolf* fell in love with a handsome young fellow who had been a soldier and was reaping with her in the notary's fields. In love—yes, if to be in love was to feel the flesh burn beneath the fustian of her jacket, and feel, as she fixed her eyes on him, the thirst which in the scorching hours of June parches the plain to its depths. He, however, went on quietly reaping, and said "What's the matter, Pina?" In the widespread fields where only the whirr of the grasshoppers as they rose was heard, where the sun smote down like lead, the *Wolf* gathered handful after handful, bound sheaf after sheaf, without ever wearying, without ever raising her head an instant, without ever wetting her lips, just to be by his side who went on reaping and reaping, and asking her from time to time, "What do you want, Pina?"

One evening when the men, tired with the long day's work, were snoring in the barn, and the dogs were howling over the vast black champaign, she said: "I want you! You are as beautiful as the sun and as sweet as honey! I want you!"

"And I want your daughter," replied Nanni, laughing.

Pina buried her hands in her hair, and pressed her temples without saying a word and went away. She did not come again to the men's quarters. But in October, at

the time when they were making oil, she saw Nanni again, because he was working near her house, and the creaking of the presses would not let her sleep.

"Take the bag of olives," she said to her daughter, "and come with me."

Nanni was cramming the olives into the machine and shouting to the mule because it had not stopped. "You want Maricchia?" asked Pina. "What will you give her?" replied Nanni. "She has her father's things, and besides I will give her my house; it will be enough for me if you leave me a corner in the kitchen where I can spread out some straw." "If that is so we can talk it over at Christmas," said Nanni. Nanni was all dirty and greasy with the oil and the fermenting olives, and Maricchia wanted him on no terms; but her mother dragged her by the hair up to the fireplace and said between her clenched teeth: "If you do not take him I'll kill you!"

The *She Wolf* seemed changed; people said when the devil grew old he turned hermit. She no longer went to this place or that, she no longer posted herself at her door with those eyes of a lost spirit. Her son-in-law, when she turned those eyes on him, laughed and pulled out a relic and crossed himself. Maricchia stayed at home, nursing the children, and her mother went to the fields to work with the men, just like a man, weeding, hoeing, driving cattle, lopping the vines, whether in the east wind of January, or the sirocco of August, when the mules hung their drooping heads and the men slept behind the wall to the north. "In the hour between vespers and nine, when no good woman walks abroad," Pina was the only living soul to be seen wandering over the fields, over the scorched rocks, through the blasted stubbles of the immense plains, which lost themselves in the parched desert far away toward cloudy *Etna*, where the sky sank down to the horizon.

"Wake up!" said the *Wolf* to Nanni, who was sleeping under the dusty hedge with his head on his arms. "Wake up, I have brought some wine to cool your throat."

Nanni opened wide his heavy eyes, between sleeping and waking, at seeing her before him, erect, pale, with her swelling bosom and her eyes black as coals.

"No! No!" cried Nanni burying his face in the dry grass, with his hands in his hair. "Go away, go away, do not come here any more!" The *Wolf* turned and went, twisting up her superb tresses, looking straight before her steps in the warm stubbles, with eyes as black as coals.

But she returned again, and Nanni said nothing; when she was late in coming he went to meet her at the top of the white and deserted path, with the sweat on his brow; and then he plunged his hands into his hair and said every time, "Go away, go away, do not come here!" Maricchia wept day and night and looked at her mother with eyes glowing with tears and jealousy, like the wolfshe was, when she saw her coming back from the fields, pale and silent.

"Accursed mother!" she cried.

"Silence!"

"Wicked! wicked!"

"Silence!"

"I'll go to the police, I will!"

"Go!"

And she went indeed with her children around her neck, without a fear or a tear, like a mad woman, because now she loved the husband she had been forced to take all greasy and dirty from the fermenting olives.

The sergeant summoned Nanni and threatened him with the galley. Nanni began to sob and tear his hair, he denied nothing and made no defense. "It is the temptation" he said, "the temptation of hell." He flung himself at the feet of the sergeant and begged him to send him to the galley.

"For mercy's sake, take me out of this hell! Kill me, send me to jail; do not let me see her again; never, never!"

"No," replied the *She Wolf*, "I reserved for myself a corner in the kitchen to sleep in when I gave my house as dowry to my daughter. The house is mine—I will not leave it!"

Soon after Nanni was kicked by a mule and was nearly killed. The priest refused to come if the *Wolf* did not go out of the house. He went, and Nanni then could prepare to go, too, like a good Christian. He confessed and took the communion with such signs of penitence and contrition that all the neighbors wept around the bed of the dying man. It would have been better for him to have died then, before the devil came back to tempt him and take possession of him, body and soul, when he had recovered. "Leave me alone!" he said to the *Wolf*; "for mercy's sake leave me in peace. I have been face to face with death. Poor Maricchia is in despair. All the country knows! Not to see you is better for you and me—"

He could have torn his eyes out not to see those of the *Wolf*, which when they met his made him lose body and soul. He did not know what to do to free himself from the enchantment. He paid for masses for souls in purgatory, and asked aid from the parish priest and the sergeant of police. He confessed at Easter and did penance publicly, and then when she came again to tempt him:

"See here!" he said, "do not come here again, for if

you come back to seek me as there is a God in heaven I'll kill you."

"Kill me," she replied—"what care I? But without you I do not want to live."

When he saw her coming in the distance in the midst of the green cornfields he left off lopping the vines and went to take his axe out of the elm. She saw him coming, pale and distraught, with the axe that glittered in the sun, and never paused one single step or turned her eyes but went on to meet him with her hands full of scarlet poppies and devouring him with her black eyes.

"Damn your soul," said Nanni.

## Thought It Was a "Piano Talk."

A absent-minded clerk and an inquisitive guest managed to get tangled upon an argument at the Waldorf yesterday that almost led to blows. Both were perfectly innocent in the matter, but enough ill feeling was engendered to justify an international dispute. The Waldorf has on the first floor a reception room and parlor. This is utilized for all kinds of entertainments. One day an art sale is held there, the next a display of fancy work, perhaps a musical the next, and so on. Yesterday afternoon a musical program was given in this reception room and that was what caused all the trouble. The door leading to the room, which is usually open to all, was watched by an attendant who demanded cards. This aroused the curiosity of the inquisitive guest. He walked around the corridor eying the room from every possible point of vantage, and then walked up to the desk and said to the clerk, who was writing in a huge ledger:

"What's going on in there?"

The clerk jabbed his pen in the inkstand and replied tersely: "I guess it's a bird recital."

Then he continued his writing with never a quiver of an eyelash. The inquisitive guest contracted his eyebrows, then he looked for a lurking gleam of amusement in the clerk's eye, but found none. Then he turned and wandered into the café to think over the problem. After due deliberation he came to the conclusion that it was not all straight and he came back. He expected to see the clerk give some sign of amusement when he approached the desk, but instead the man behind the onyx was immersed more deeply than ever in the big book. The guest repeated his question, saying:

"What did you say was going on in that room?"

The clerk never raised his eyebrows, but muttered something about "four and seven make eleven" and adding hurriedly:

"I don't know, but I think it's a piano talk."

The mystery was deepening, and the inquisitive man saw no way out of the difficulty except to go and see for himself. He could detect nothing in the clerk's manner that warranted him in believing that he was being made the butt of a joke, but he was confident that it was not all straight. So he walked up and purchased a ticket and went inside. In a few moments he came out, and he had a look of set determination upon his face. He walked up to the desk, and in a rough voice he demanded:

"What did you say was going on in that room?"

The clerk was startled at the gruff tone and looked up from his book. He saw that the man was angry clear through, and he wondered at his persistency in asking about the entertainment. He said quietly:

"I said I was not sure, but I thought it was a piano recital."

"No, you didn't," thundered the inquisitive man.

"What did I say?" asked the clerk, meekly.

"You said first it was a bird recital," said the man. "And then you said it was a piano talk, and now you say it's a piano recital. I am not in the habit of being gayed, and you knew what it was all the time, for you told me straight enough when you knew I had found out. I paid \$2 just to find out what was going on in that hole, so I could catch you straight. You are altogether too recent for this place. I don't"—The guest might have gone on talking indefinitely had not the clerk apologized in a most penitent manner. He said contritely:

"Well, you see it is this way. We have bird talks, piano recitals, musicals, picture exhibitions and I don't know how many other kinds of affairs in there. I was busy with the books and I got tangled up. I did not mean to mislead you." The guest was mollified, but he is not sure yet that he was not being "jollied," to use his own expression.—*New York Tribune*.

**Rose Booth Lecture Recital.**—A lecture and recital was given in the Utica Conservatory of Music on April 9 by Miss Rose Booth, assisted by Mr. Felix Heink. Subject: The Ideal Musical Life. The affair was thoroughly enjoyable and a great success.

**Emil Senger at the Saengerfest.**—Emil Senger has been engaged as one of the soloists at the Pittsburgh Saengerfest. He will sing *Die Theilung der Erde*, by Haydn, and *Wotan's Farewell*, by Wagner. He was heard there last year with the Damrosch Opera Company, when his voice made such a good impression that this engagement was offered to him.



ST. LOUIS, April 11, 1896.

WHAT a week of musical enjoyment this has been! If the Damrosch operatic companies provided us with representations which are yet fresh in our memory for their excellence, yet it must be admitted that the array of stars, artists of European reputation, orchestra, chorus, &c., which Messrs. Abbey, Schoeffel & Grau introduced here excelled all that preceded them.

Gounod's Romeo and Juliet was selected for the initial performance, which I was prevented from hearing, owing to other engagements. It is not my intention to enter into details of each opera. The chorus is one of the strong features of the company, especially the male voices, and the orchestra, under the able direction of Signor Bevignani, is superb, although at times a little too powerful.

Calvè as Carmen was exquisite, Signor Ancona as Escamillo shared the honors with the prima donna, and M. Lubert as Don José created a very favorable impression.

A double bill was presented at the Wednesday matinée. The cast for The Huguenots on Wednesday night was an ideal one and introduced the following artists:

Mmes. Nordica and Scalchi, Mlle. Bauermeister and Mme. Melba, MM. Jean de Reszé, Ed. de Reszé, Plançon, Longpré, Vanni, Rinaldi, Viviani, De Vaschetti and Victor Maurel. Conductor, Sig. Bevignani.

Faust, on Thursday night, gave M. Plançon an excellent opportunity to shine as Mephistopheles; his fine acting and beautiful voice were the features of the evening. Signor Cremonini's Faust was excellent, and Mme. Lola Beeth made a favorable impression as Marguerite, which would have been greater if there had been less tremolo in her voice. The male chorus scored a great triumph, especially in the soldiers' chorus.

Last night's Lohengrin proved another great attraction with this cast: Elsa, Mme. Nordica; Ortruda, Mlle. Marie Brema; Enrico, M. Ed. de Reszé; Federico, Sig. Kaschmann; L'Araldo, Sig. De Vaschetti; Lohengrin, M. Jean De Reszé.

While the operas were in every respect an artistic success, yet in a financial point of view it was a disappointment, which is in a measure the fault of the uneven divided scale of prices charged. St. Louis cannot rank with Eastern cities as regards musical culture to pay the high prices paid there. Nobody here thought \$8.50 too much for the first seats, but according to the plan laid out the management reserved over 1,000 seats in the parquet and dress circle, as well as about 200 seats in the balcony, at that price. Next, there were only three rows in the balcony and perhaps 500 in the dress circle at \$8, and two rows in the balcony at \$2.50, with general admission at \$1.50.

That our rich people did not patronize the operas as the management expected was proved by the empty seats, except Wednesday night, and people in moderate circumstances, the real lovers of music, had but a limited space at \$2.50 allotted to them, while the still humbler musician considered \$1.50 too much in the gallery. W. MALMENE.

**Has Margulies Resigned?**—There is a rumor to the effect that Leon Margulies will not manage the Damrosch Opera Company next season. Mr. Damrosch was in Philadelphia yesterday to consult interested parties in reference to the proposed operatic scheme in that city next season.

**Marie Parcello.**—Marie Parcello will give a song recital in Steinway Hall Monday evening, April 30, under the patronage of Mrs. Andrew Carnegie, Mrs. Frank Lazarus, Mrs. Virginia Potter and Mrs. Wm. Collum Brewster. She will be assisted by eminent artists; Edward Randall Peet accompanist.

**A New Orchestra.**—The Fidicinia Orchestra, a new and somewhat original organization as to instrumentation, gave its first public entertainment in Steinway Hall on Monday evening, April 13. The orchestra is made up of violin, flute, 'cello, zither, mandolin and autoharp, and the combination was effective and pleasing.

Prof. Louis Melcher, the noted zither virtuoso, is the conductor. The entertainment was largely attended and much pleasure was expressed by the audience at the efforts of the orchestra and the solo artists who participated in the program.

The permanent address of the orchestra is at the Autoharp Studio, 28 East Twenty-third street, this city.

### William H. Rieger.

MR. WM. H. RIEGER scored, by his work in Bach's Passion Music with the Händel and Haydn Society of Boston on April 8, one of the most significant successes of his career. Mr. Rieger sang for the same society last season, and gave such exceeding satisfaction that he was at once re-engaged for this year. With what success the following long list of press notices clearly testifies:

First of all, we must pay homage to Mr. William H. Rieger, who has for the second time proved to Boston that the furiously difficult passages of the Evangelist can be sung. He gave them pure intonation, a clear enunciation, and a great degree of expression in his performance of last night.—*Boston Advertiser*, April 4, 1896.

Mr. Wm. H. Rieger sang the trying part of the Evangelist music with great purity of tone and correct intonation. He took the high A's and B flats that besprinkle the score with ease, and his whole performance was admirable.—*Boston Traveller*, April 4, 1896.

Mr. Rieger sang the thankless and trying music of the Evangelist with taste and discretion, and, what is more, with ease and perfect tunefulness.—*Boston Herald*, April 4, 1896.

Mr. Rieger's work was an unmixed delight. There is no more cruelly trying tenor rôle in existence than precisely this one of the Evangelist, and we have never before heard it rendered without finding our sense of pity for the singer more prominent than our satisfaction in his only approximately successful grappling with the difficulties. But Mr. Rieger seemed so thoroughly at ease in the part that all commiseration was superfluous. His rendering was simply masterly.—*Boston Times*, April 4, 1896.

Mr. Wm. H. Rieger made the most of the Evangelist story.—*Boston Globe*, April 4, 1896.

Mr. Rieger sang the Evangelist's recitatives admirably.—*Boston Transcript*, April 4, 1896.

In the passing hurried review must be mentioned Mr. Rieger's clear enunciation in the tenor music.—*Boston Post*, April 4, 1896.

Mr. Wm. H. Rieger was as ever conscientious and accurate as the Evangelist.—*Boston Journal*, April 4, 1896.

Mr. Rieger bore the tedious burden of the narrative Evangelist and sang the tenor airs intelligently and faithfully, reaching the high notes and crossing the awkward intervals easily.—*Boston Courier*, April 5, 1896.

### Royalty for Sale.

#### NEW ORGAN MUSIC.

**FOR SALE**—Ten pieces of different characters for great organ; could form a volume of fifty or sixty pages, or a symphonic suite of five pieces each; of moderate difficulty. Address M. Henri Deshayes, organist, Church of the Annunciation, 10 Avenue de Versailles, Paris.

1. Fantaisie pastorale, E major, 98 bars.
2. Allegretto, A minor, 72 bars.
3. Offertoire, A major, 84 bars.
4. Cantilène pastorale, A minor, 98 bars.
5. Sortie scherzo, D major, 141 bars.
6. Pastorale, E flat major, 115 bars.
7. Romance à parole, B flat major, 66 bars.
8. Extase, B flat major, 45 bars.
9. Absoute, D minor, 122 bars.
10. Grand chorus, B flat major, 75 bars.

**Au Revoir.**—The majority of the artists of the Damrosch Opera Company left for Europe yesterday on the steamer Lahn.

**Will Return Again.**—Herr Lohse and Mme. Lohse-Klafsky will leave for Europe on June 13, but will return to this country. They will spend the summer at Marienbad.

**The Silberfeld Concert.**—A benefit piano recital is about to be given for the two gifted young Silberfeld sisters, pupils of Wm. H. Semnacher, who is deeply interested in their personal as well as artistic success. An excellent and interesting program has been arranged which will repay a large audience, aside from the necessary helpful good to be accomplished.

**Kathrin Hilke's Success.**—Miss Kathrin Hilke has just sung in The Messiah in Scranton, Pa., with immense success, as the following press notices testify. Miss Hilke will sing with the Binghamton Choral Club, April 24, in Gounod's Gallia and at Geneva, on May 20, in Redemption and Loreley.

Of the soloists Miss Hilke was perhaps the most brilliant. She was strong and tender as well, and the audience seemed never to have enough of her singing.—*Scranton Tribune*, April 7.

Miss Kathrin Hilke, who sang the soprano solos, possesses a sweet, flexible voice, which appeared to great advantage in the solo I Know That My Redeemer Liveth. Miss Hilke entered fully into the spirit of the piece, and interpreted it in a manner which revealed the beauty of the favorite solo.—*Scranton Republican*, April 7.

**Third Ogden Subscription Concert.**—The third concert by the Ogden Musical Club, Madame Ogden Crane director, took place at Chickering Hall on Friday evening last, the 10th inst. Some very good part singing was done and several new solo pupils brought forward who achieved much success. Among them were Eva L. Browne, Catherine M. G. Harris, Edith Hutchings, Katharine L. Bradley, Florence Maud Gammage, Agnes Louise Twist, Annie Waldorf Cannon and Henrietta Lambert. Harry Ogden Crane played the mandolin and Ida Letson Morgan was at the piano. The house was crowded.

### Sousa's New Opera.

[Special by Wire.]

BOSTON, April 14, 1896.

**Editors The Musical Courier:**

"SOUSA'S new opera, El Capitan, première at Tremont Theatre last night, a brilliant success. Music charming, immense enthusiasm, many curtain calls and encores."

El Capitan is the joint work of John Philip Sousa and Charles Klein. The action of the opera is laid in Peru, and has to do with a plot against King Philip of Spain. De Wolf Hopper plays a part in which he is compelled to lead the forces of the enemy against his own.

### The "Sostenuto" Recital.

MR. WM. C. CARL gave an organ recital on Friday afternoon last in Mendelssohn Glee Club Hall on the large organ for the purpose of exhibiting the benefits of the new Hodgson sostenuto attachment, a patented arrangement which can be placed on any church or concert organ whatever, and which, from its remarkable results of sustained and legato effects, is destined to make some stir in the world of organ music.

Mr. Carl began by some scales, arpeggios and detached chords, in which a most perfect legato was produced, the scales in particular exciting marked wonderment because of the determinedly detached manner in which they were performed. By use of the sostenuto, however, the legato was absolute.

The first movement from Mendelssohn's sonata I was a potent example. To make the essential legato from the great to swell organ rapidly is ordinarily difficult, but Mr. Carl was able to do this by releasing his hands from the great coupled with the swell, the chord being firmly sustained on the swell, leaving the organist's hands perfectly free for any other preparation he might desire.

In the opening of the Bach E minor prelude the benefit of the attachment was again emphasized, and in a gavot by Neustadt chords were sustained on the swell filled in with arpeggios on the choir, giving delightful harp effect, and all with the utmost ease and independence.

In the second movement of Widor's Fifth Symphony the facility in the overlapping of the manuals was remarkable, and some novel and beautiful effects were obtained in Dumont's Credo and the March of the Magi Kings, by Dubois. Guilmant's Ecce Panis, written for harp, violin and organ, Mr. Carl was able to play with the triple instrumental effect by reason of the sostenuto, and the same was the case in Mascheroni's Ave Maria, written for violin, piano and organ.

Altogether a most interesting and valuable exhibition of a novelty took place at this recital. The program was varied by the singing of Miss Mary H. Mansfield, Mrs. Antonia H. Sawyer, Mr. E. Ellsworth Giles, Mr. Luther Gail Allen and Mr. Herman Hovemann.

Mr. Carl played throughout with excellent taste, judgment and spirit.

**Newark Polymian Society.**—The Polymian Society of Newark, N. J., will give a performance of Schumann's Pilgrimage of the Rose on April 17, in the club house at Roselle, under the direction of Mr. Frank Sealy, who will have the assistance of Miss Fanny Hirsch, Mr. H. E. Distelhurst, Mr. E. Leon Raina and an orchestra from the New York Symphony Society.

**A Gift for W. R. Chapman.**—Mr. W. R. Chapman, the active choral director, has been presented with a handsome gold stop watch from Black, Starr & Frost by the following of his clubs: Rubinstein and Apollo clubs, of New York; Rubinstein, of Poughkeepsie; Gounod Society, of Hackensack; St. Cecilia Society, of Hudson; Catskill Choral Union, of Catskill; Trinity Choral, of New Rochelle.

**Seidl and Brighton Beach.**—The negotiations pending between Anton Seidl and the Brooklyn Symphony Society (formerly Seidl Society) for his engagement as director of the concerts at Brighton Beach (Coney Island) have not yet been concluded. The probabilities are that Mr. Seidl will eventually accept the salary offered and that he will inaugurate the musical season at Brighton whenever it is decided to open the hotel.

### The CHICAGO MARINE BAND

T. P. BROOKE, Conductor.

#### GREATEST POPULAR MUSIC BAND IN THE WORLD.



"Standing Room" sign used regularly two seasons in Chicago and people turned away from most concerts. No other band ever did this. See what good critics say this season:

CHICAGO TRIBUNE—"The crack military band of America."

BUFFALO COURIER—"Superior to both Gilmore's and Sousa's bands."

DETROIT TRIBUNE—"Most perfect organization of its kind in America."

STAATS-ZEITUNG—"Brooke is our chosen exponent of popular music."

HUNDREDS MORE EQUAL TO THESE.

On tour April and May. Philadelphia, 100 days, commencing May 30. Pittsburgh Exposition, commencing September 2. On tour October 17 to November 15. Chicago opening, third concert season, November 15.

HOWARD PEW,  
Manager.

**A Real Trilby.**

**T**HREE is a real Trilby in New York city—a woman of wealth and prominence, who, like Du Maurier's heroine, cannot ordinarily sing at all, but whose pure vocal notes and marvelous performances on the piano charm all who hear them when she is under the influence of a hypnotic spell. She is Mrs. Addie Belden Gage, who lives with her husband at the fashionable Hotel Empire, Fifty-fourth street and Columbus avenue. Her strange case has been the marvel of her friends, as indeed it has been of herself for years. It differs from that of Trilby in that Mrs. Gage has no Svengali—the influence comes on, apparently, of itself. No one suggests it. Mrs. Gage feels no ill after effects. Of what occurs during the presence of the influence she is ignorant. She has never heard herself sing.

When the Trilby craze first took possession of the reading world certain wise men, while they submitted to the fascination of the story, declared that the author's main idea was absurd. That a woman who in her normal condition was totally devoid of musical ear and ignorant of technic could, under certain hypnotic influence, with the marvelous beauty of her singing uplift her audience to the greatest heights of passionate enthusiasm was, so they said, an impossibility.

But only a few nights ago a party of guests at the Hotel Empire stopped to listen as they passed to the sweet, clear yet weird music of a woman's voice as she sang in the reception room to a few favored friends. They listened and were delighted. Later, one of them closely observed the performer, and remarked something in her demeanor which made her ask questions. The woman, as she sat at the piano with tightly closed eyelids, had a strangely white, intense, rapt expression on her face, while her hands did not move like those of other people over the keyboard; they seemed to be stiffened up and to fall without being in the least under the control of the player. But they drew forth weird chords and rippling arpeggios of perfect melody. Over this accompaniment the voice broke forth in melody sweet, but very, very strange. Without intermission the singer wandered from Gounod to Meyerbeer, from Verdi to Wagner, then to simpler melodies, and finally to Home, Sweet Home. Gradually the voice grew softer and softer and lower and lower, until in the end it seemed—not to stop—but to vanish like an echo in the far off distance, and the singer's hands fell relaxed in her lap. Her features lost the strained expression, the eyelids slowly opened, and with a peculiar, sighing yawn and rubbing the backs of her hands across her eyes, she arose from the piano.

When she arose she did not know that she had been singing. From the time the hypnotic trance taken possession of her until it has entirely passed over she is practically non-existent. She knows nothing of her surroundings or what occurs about her; neither is she aware of the fact that she is singing and accompanying herself on the piano.

Consequently Mrs. Gage has never heard her own voice when under control. Mrs. Gage positively asserts that it is not her own voice. She declares that it is the spirit of a great actress and a singer, long since dead, who seeks astral embodiment, and gives vent to its pent up being through the medium of her person and throat. Some thirty odd years ago Mrs. Addie Belden Gage was born in Rochester, of a fine old aristocratic family. She received a first-class education and grew up to be an extremely bright and attractive girl.

About ten years ago, being then in her early twenties, Miss Belden went on an extended Southern trip with an intimate friend, Miss Billings. It was at this memorable epoch that the strange hypnotic influence took sudden and simultaneous possession of both these young girls.

Though both musical, their voices were in no way extraordinary, nor had they attained any high standard of cultivation. But directly the power possessed them all this was changed. Their voices grew to enormous compass and timbre, altogether different from former attainments, and became suddenly as flexible and cultured as that of an operatic star who had spent years in conscientious study. Though mutually aware of the peculiar gift bestowed on them both so mysteriously, the girls sought no notoriety; in fact, they shrank from it, and few but their most intimate friends have ever known of it.

Soon after this Miss Belden became Mrs. Gage. She married a wealthy Rochester gentleman, who had gone to live in Chicago. They recently decided to come East to live, and the last few years they have spent traveling between New York, Boston, Washington and Philadelphia. When in this city they live at the new Hotel Empire, and it was there, through the purest accident, that Mrs. Gage's strange experience became known to those outside of her own immediate circle. Both Mr. and Mrs. Gage are much opposed to notoriety.

In the late spring Mr. and Mrs. Gage are going to Europe to make a protracted stay abroad.

Mrs. Gage is somewhat above the medium height, and has a round, supple and very graceful figure. She owns a quantity of beautiful hair of rare bronze color, which

curves and waves all around her forehead and temples. Her eyes are blue and honest, and her complexion is very fair and clear.

When singing under control Mrs. Gage has fluent use of languages, which in her own personality and normal condition she entirely ignores. The spirit who possesses her while singing must have been a great linguist. This spirit Mrs. Gage calls "Clotilde," but she never speaks much about her other than that she was a very beautiful singer, who retired from the operatic stage very early in a most successful career, owing to a disastrous love affair.

She says that "Clotilde," however, does not play the accompaniments; that it is some other power that moves her hands and produces the strange chords and harmonies which are among the strangest part of a very strange performance.

It would be an impossibility for any ordinary musician with eyes tight closed and hands moving in such stiff confusion as do those of Mrs. Gage when singing in the hypnotic state to produce such weird but harmonious results from the keyboard.

All who are well acquainted with this remarkable woman say that she is a very charming person, with genial, gracious manners, and that she is the last woman whom anyone could accuse of deception of any kind.—*Journal.*

**Hair and Genius.**

**I**T is universally admitted that all geniuses are abnormal, and that their subtle and hitherto unexplainable power is the result of a diseased condition of the brain. That this is absolutely true can now be proven; and, moreover, it has been definitely ascertained what the nature of the disease is and to what extent it reaches.

Recent research has also led to the discovery of the mysterious and complex course by which the effect of the power of genius is transmitted to individuals who, while not possessing the power themselves, perhaps are possessed of minds and bodies naturally receptive of impressions made through the senses.

As the examples of genius are multiform, so each would demand a complete and separate discussion, and as the province of this article is limited to one form only, the principles and propositions herein set forth are intended to be directly applicable to that one form, namely, the musical genius.

In order to bring the subject to a point where it will be readily comprehended it will be well to choose, as an illustration, some recognized modern musical genius who is possessed of a wealth of the regulation long hair.

Take, for instance, the famous Polish "chrysanthemum." No end of comment has been and is being made on the extensive growth of "thatch" which adorns his "roof." Paderewski's hair has been the means of subjecting him to the most cruel and unkind ridicule and embarrassment, both in public and in private; and to speak candidly, while "poseybed" hair creates within nearly every manly bosom a feeling of extreme lassitude, yet before casting untimely scorn upon our long haired friends it would be wise to cultivate the elements of charity and reason.

The strength of Samson lay in his hair.

Paderewski is now recognized everywhere as a "giant," too.

And while it is true that the Nazarite exhibited his power in a much different manner from the Pole, is it not within the domain of reason to presume that the prime sources of their strength are analogous, and that the actual difference lay for the most part in manifestation only, merely the result of circumstances?

Samson did not raze buildings with his hair, neither does Paderewski literally execute with his hair Chopin's F sharp minor polonaise or his own Cracovienne Fantastique.

But is there not a positive inner connection between the hair and other functions of the body, more particularly the brain, a thorough understanding of which will enable us to demonstrate to what extent, if any, the hair really does exert an influence over certain anatomical functions or organs, and in exactly what manner?

Most certainly there is, as we shall soon see.

It would be the height of folly to attempt to argue or even intimate that long hair is invariably an emblem of mental strength. On the contrary, such cases are quite rare; and from a limited experience with "chrysanthemums" we have found them to be, in a great many instances, indicative of mental weakness and incipient imbecility.

I have deemed it best to advance this statement before proceeding with the investigation, which is only expected to have a specific bearing on the comparatively few musical prodigies the world has known who have had the fortunate misfortune to sport a luxuriant and over abundant hirsute growth.

The very fact that such great men with long hair are the veritable exceptions to the general rule has led the writer to conclude that there is indeed a positive inner connection between the power of genius and the hairs of the head, and to discover the mysterious and, as I have said before,

hitherto unexplained disarrangement of the brain of genius.

There is a certain form of lower animals whose only means of feeling their way is through the extreme sensitiveness of their capillaries; i.e., their hair is of a peculiar bristly texture, and each bristle is possessed of such extreme sensitiveness that when touched it communicates a sensation to the animal's brain, which it instantly interprets—a fact of seeming significance.

We shall now endeavor to show how the brain of Paderewski (our illustration) is diseased, and, further, how his auditors are made to feel his wonderful power.

His brain is hypertrophied. By hypertrophy is meant the state of a part in which the nutrition is performed with greater activity, and which, on that account, at length acquires unusual bulk (the definition is given in Dunglison's Medical Lexicon).

E. Long Fox, M. D., says: "True hypertrophy would consist of increase in number or in size of the nerve cells, nerve tubes, connective stroma and supplying vessels; and there might be expected, as a result of the condition, some manifestation of a higher intellectual development." \* \* \* A so-called hypertrophied brain is one that is larger and heavier than normal. On removing the skull cap the encephalon seems to expand so as to render it difficult to affix the bone covering in its place."

The encephalon is the name usually given to the brain, cerebellum and mesocephalon.

The hair is an electric substance.

The hairs are hollow.

There are electrical currents in the air, as is proved by induction.

The electricity in the atmosphere is known to have a powerful influence over the sympathetic nervous system, and to bear a more or less close relation to what is known as animal electricity, which is present in all human organisms.

History proves that the structure and destination of the nerves were long unknown, and Herophilus was the first who discovered the connection of the nerves with the brain, and who considered them instruments of sensation.

Spurzheim claims that the nerves of voluntary motion and sensation are most intimately connected, and that the nerves of motion, of general sensation and of the various special sensations—taste, smell, hearing and sight—communicate with each other. Further, the cerebellum, which as believed by many regulates the motions, is in more intimate connection with the dorsal than with the abdominal roots of the spinal nerves. And in this line M. Magendie concludes that the dorsal roots of these nerves preside over sensation. In short, the nervous masses of motion and those of special sensation communicate with the organs of the affective and intellectual faculties.

Robley Dunglison tells us that the tubules of all the afferent or sensory nerves cross to the opposite side of the spinal marrow, and an impression received by them is conveyed along the vesicular matter to the sensory ganglia of the encephalon.

In order to show clearly the means by which the power is transmitted to the auditor it will be necessary to explain as nearly as possible the physiology of audition, which, by the way, is somewhat obscure.

A universally recognized medical authority has this to say:

"Audition—The act of hearing. The sensation arising from an impression made on the auditory nerves by the vibrations of the air. \* \* \*

As to its physiology he says:

"It probably takes place, first, by the vibrations being communicated from the membranous tympani along the chain of small bones to the membrane of the foramen ovale; second, by means of the air in the cavity of the tympanum the membrane of the tympanum rotundum is agitated; third, the transmission may be made by means of the bony parietes. Audition may be active or passive. Hence the difference between listening and hearing."

Now, after carefully noting the above propositions, and what has been quoted regarding hypertrophy and the nerves, is it not plainly to be seen how, first, Paderewski's sensory nerves might convey his powerful ideas to his brain; second, his brain, being partially or wholly hypertrophied, causes the encephalon to press heavily against the skull cap; third, that the many hollow hairs which are imbedded in the skull presumably form a direct connection, by infinitesimal nerves and vessels in the cranium, with the brain; fourth, that this power is conveyed to the atmosphere through the hair, and fifth, that the power thus generated finds its way to the sensory nerves of the auditor by means of the electrical currents in the atmosphere, which, as has been stated, bears a close relation to the animal electricity which is present in all human organisms, and which has a powerful influence over the sympathetic nervous system?

G. M. D.

**NINA SCHILLING,**

*The Young American Prima Donna.*

The past two seasons with the Damrosch Opera Company. Large repertory of operas and oratorios; also French, Italian, German and English songs. For terms, dates, &c., address

363 Fifth Avenue, New York.

# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

No. 841.

NEW YORK, WEDNESDAY, APRIL 15, 1896.

## JUDGE CARPENTER.

### Which Pianos Did He Judge?

THERE is no trial for E. P. Carpenter, criminally indicted in this county by the grand inquest. There is no trial yet because he has not been caught, and there is no use trying him outside of court without control of evidence when the court with all the evidence in its possession is going to try him—if he can be caught.

During the progress of the World's Fair THE MUSICAL COURIER warned every piano manufacturer not to give Carpenter any chances at the pianos; not to have his signature to the piano diploma. Let us see how the warning was heeded.

### The Pianos Judged and the Judges.

Francis Bacon . . . . .	Steck.
Behr Brothers . . . . .	Ziegfeld.
Geo. P. Bent . . . . .	Clarke.
Boardman & Gray . . . . .	Hlavac.
Bush & Gerts . . . . .	Steck.
A. B. Chase . . . . .	Schiedmayer.
Chickering & Sons . . . . .	"
Colby Piano Company . . . . .	Clarke.
Conover Piano Company . . . . .	
Chase Brothers Piano Company . . . . .	Steck.
Estey Piano Company . . . . .	Ziegfeld.
Everett Piano Company . . . . .	Steck.
J. & C. Fischer . . . . .	Ziegfeld.
C. A. Gerold . . . . .	Steck.
Hallet & Davis . . . . .	"
Hardman, Peck & Co. . . . .	Ziegfeld.
W. W. Kimball Company . . . . .	Schiedmayer.
Krell Piano Company . . . . .	Hlavac.
Kranich & Bach . . . . .	Clarke.
Mason & Hamlin . . . . .	Hlavac.
Mehlin Piano Company . . . . .	Ziegfeld.
Adam Schaaf . . . . .	Steck.
Schomacker Piano Company . . . . .	Ziegfeld.
Starr Piano Company . . . . .	Hlavac.
Shaw Piano Company . . . . .	Clarke.
Sohmer & Co. . . . .	"
C. M. Stieff . . . . .	Hlavac.
Vose & Sons Piano Company . . . . .	Ziegfeld.
Malcolm Love & Co. . . . .	"
Wegman Piano Company . . . . .	Clarke.
Schubert Piano Company . . . . .	Fidelia B. Hamilton.

Reed & Sons was the only firm that did not escape Carpenter.

The ridiculous posterior examination of the Jacob Brothers piano was made by Carpenter and does not count, yet, all things considered, Jacob Brothers are welcome to it, although they should have been ashamed of the transaction, and yet they are members of the Piano Manufacturers' Association of New York and Vicinity. What a farce!

The influence of this paper in behalf of clean, honest methods was never more effective than in its

demand upon the piano manufacturers of the country not to accept Carpenter's signature. Every firm followed the course laid down in these columns in 1893. Reed & Sons were betrayed and the other concern does not count. It never received its diploma in the regular course, but had a private examination after the event. The paper was consequently endorsed unanimously.

## A SUIT FOR \$8,000.

PAPERS have been filed in the case of Warren B. Wesley, administrator, v. M. Steinert & Sons Company in the Common Pleas Division of the Supreme Court, County of Providence, State of Rhode Island and Providence Plantations.

This is a civil suit for \$8,000 on contract and refers to the Cyrus C. Armstrong matter, Wesley being the administrator of the Armstrong estate.

As indicated in these columns, the Steinert Company will meet the issue like any other corporation would in a similar case. There is no opinion to be expressed in this instance until the conclusion of the action.

## DECKER BROTHERS REDIVIVUS?

IF Mr. Wm. F. Decker should decide upon the re-nascence of the name of Decker Brothers as a piano manufacturing firm he could have very little difficulty in now convincing the estate that the name and good will should be transferred to him at a mere nominal figure, for he could point to the fact that he could not very well dispose of these, even after an unsullied reputation running back to December, 1862. The name and good will are not marketable.

To him as a founder of a new Decker Brothers firm, however, the old firm name as a new firm title would have a most estimable value, and in conjunction with Mr. I. N. Camp the house could make money, especially if it would discard some of the old scales, make modern pianos, and get into the market with salable case styles.

Mr. Decker's mother, who owns the factory building, is willing to rent it to her son at a mere nominal sum. He can get the name at a mere nominal sum. He can get the wareroom at a mere nominal sum. He can get advice at a mere nominal sum. But his letter, addressed to this paper, states that the business is to be discontinued, and when he wrote it he must have known what he was about or he must not have known. If the latter is the case there may be a new Decker Brothers firm.

WHILE it cannot be expected that all objectionable advertisements will be thrown out by reputable newspapers, and we are referring to the dailies especially, we should imagine that the operations of Beatty are sufficiently well known to cause his exclusion from the columns of a paper like the New York *Journal*. The absence of other piano advertisements from the columns of that paper might, were one hypercritical, be attributed to the trial of Beatty.

## FAILURE OF THE BRIGGS PIANO COMPANY.

THE Briggs Piano Company, No. 631 Albany street, Boston, made an assignment on Friday for the benefit of its creditors to Mr. C. B. Southard without preferences. Mr. Southard is unable as yet to give any statement of the condition of affairs, but in a few days will communicate with the creditors.

According to Mr. Southard the cause of the failure is inability to dispose of the stock on hand.

The liabilities are over \$40,000, but the amount of assets cannot be determined until an account of stock has been taken, which is being done as rapidly as possible.

The last statement of the company, filed as the law requires, and also the last one of the commercial agencies, bears date of April 4, 1895, and shows debts amounting to \$37,558.75, while the assets consisted of cash and debts receivable, \$23,906.96; stock and materials, \$47,754.38; miscellaneous, \$26,671.41.

In September last it was understood that the liabilities had been decreased to about \$25,000.

The members of the company have stood high personally, and much regret is expressed at the failure.

No intelligent reason can be given for the failure of the Briggs Piano Company until the details of the statement are published.

We understand that the capital stock was \$66,000, but other matters are not understood by anyone and are based entirely upon hearsay reports, and among these are the rumor that Mr. E. W. Furbush put \$10,000 into the company and Mr. Irish about half that amount, and that Mrs. E. W. Furbush loaned the company \$5,000.

It is furthermore reported that the two Messrs. Briggs were indebted to a relative—a Mrs. Reed, a wealthy lady—for a large sum, and that upon the discovery of this indebtedness both Mr. Furbush and Mr. Irish reached the conclusion that their usefulness was fatally impaired. But all these are merely speculative considerations. The facts are that business is depressed, and that every firm is more or less suffering from it, some more and some less, and in this period of liquidation, which is apparently more serious than the crisis of past years, a certain number of firms must necessarily go to the wall.

It seems to us that it is far preferable for those who are weak to take advantage of the situation, and instead of continuing a hopeless struggle adjust affairs with their creditors.

### Mr. Furbush.

The trade has been regaled again with some nasty gossip, and, among other things, this paper has been accused of interceding with certain firms on behalf of Mr. E. W. Furbush to secure for him a position.

We do not at present know of any traveling salesman who stands higher than Mr. Furbush does. In all the years he has been selling pianos he has never lost one instrument, every piano sold by him having been paid for except those recently sold for the Briggs Piano Company, which also will be paid for. This is a remarkable record and reflects great credit upon firms who have utilized his services. He was with one firm over nine years, and it would constitute

an insult to that house and to its intelligence now to claim that Mr. Furbush is anything but a very remarkable salesman.

If, therefore, in the course of discussion THE MUSICAL COURIER has stated these truths to other piano manufacturers, it has simply acted on the basis of intelligence and common sense.

We know of a great many firms in this country who have failed despite first-class salesmen and judicious advertising, and others will also fail despite these features in their business.

Failures are due to various causes, such as lack of capital, depression of trade, errors in judgment in crediting, or embezzlement and fraud. Sometimes there are failures because the people at the head of the concerns are fools, but this is generally contracted to the narrow space of music trade journalism.

That there are many such in this line is again demonstrated by the manner in which the small music trade papers treat Mr. Furbush and the Briggs Piano Company.

### STRICH & ZEIDLER VERSUS STEINERT.

THE piano manufacturing firm of Strich & Zeidler, of this city, through its attorneys, Comstock & Gardner, of Providence, R. I., is about to file suit against Albert Steinert, who represents the Providence branch of the M. Steinert & Sons Company, for scandal, damages to the amount of \$25,000 being called for.

We understand that the summons was served last Saturday. Mr. Robert Widenmann has assumed charge of the matter in the interests of Strich & Zeidler, but the material points of the action will not be given out by him until the filing of the papers.

Judging from what Mr. Widenmann says this case is bound to create universal attention in the piano and organ trade, as a vital question of trade methods will be discussed in the suit.

### CABLE.

THERE has been a period of readjustment; it has not yet been rounded up. Great reputations have been washed away like sands on the beach. Institutions in the trade, institutions so old that their names had reached the traditional force of household words, have fallen under the ban of industrial torpor; others have disappeared, we fear, forever.

But at the same time, or during this period, other names have come into bold relief and made a deep impression; the wisdom of certain forms of commerce has been demonstrated and those who have had their names linked with these forms or principles are acclaimed to-day as men of mark, men of intellect and gifted with the anticipatory power, a power which is absolutely essential to any kind of success in these rapidly moving days.

Among these names is that of H. D. Cable, of Chicago.

Mr. Cable is to-day as well known in the music trade industry as any other single individual in it, but in his case the active force is not an aggressive personality, for he is modest and retiring in disposition, but an original conception of accruing trade possibilities crystallized into a trade law. Mr. Cable originated, organized and erected a certain elemental trade system. It may be modified by others, but the active principle is always as he originated it.

Neither is it the instalment plan, but it is the dis-tension, the national application of it, the elaboration of the principle into a wider and greater method, that forms the basis of his work. He taught us how to make out of the instalment plan a national music trade system of distribution of instruments under mercantile principles. Under the most severe strain of a great crisis it has most brilliantly demonstrated its inherent strength, and that makes Mr. H. D. Cable a great man, greater than most men in the music trade.

AMONG the men who have a clear grasp of trade situations, and who have the ability to grasp the opportunities the trade presents, Mr. William Dalliba Dutton, of Hardman, Peck & Co., must be placed. He has shown executive ability that has been of the greatest value to his house, and formulates plans that will without doubt operate to place the house of Hardman, Peck & Co. in a still more prominent position in the trade.

THE Hazelton piano will be handled in Philadelphia hereafter by N. Stetson & Co., arrangements having been completed late last week. Shipments of the finest Hazelton styles have been made.

TO borrow bicycle phrases, "The 1896 models are beauties. They are handsome in design, handsome in finish, fine in qualities. They show improvement over the 1895 models and will undoubtedly be among the most popular on the market." We are referring to the Jewett pianos.

WE would earnestly advise the dealers that have not as yet inspected the new Packard piano to order a sample. Test it in every way. Compare it with others. Look closely into the construction, and examine carefully the quality of the materials. Note the quality of tone and the case design, and then consider whether such a piano will not be a good one to handle.

M. R. F. W. BAUMER, of Wheeling, W. Va., who was one of the appraisers of the estate of John N. Merrill, of Boston, passed through this city last Saturday on his way home. Mr. Baumer reports that the inventory of the Merrill Piano Company discloses a most healthy condition of affairs and constitutes the best of all tributes to the memory of the late Mr. Merrill as a sound business man.

DOES Jake Doll honestly believe that he can convince the trade that the piano bearing his name is of a quality to entitle it to be sold as a leader? This is what he is trying to do, and swears he will do. He also swears 'fatically that where his pianos are sold no other piano, of no matter what reputation, shall have precedence. Does he intend to open branch houses in every city and town in the United States and run full lines of his stencil goods?

M. R. F. E. McARTHUR, who has been connected for some time, and has been interested as well, in the McArthur Music Company, of Knoxville, Tenn., has resigned from Gildemeester & Kroeger to start in business with his sons in Knoxville, under the firm name of F. E. McArthur & Sons. They will handle the Gildemeester & Kroeger as leader. Mr. McArthur's eldest son, Wm. R. McArthur, who will be associated with him, was connected with Taylor's Music House, in Springfield, Mass., as city salesman.

THERE is a noticeable quiet about the works of Long Island piano plate makers. The same quiet prevails among Boston makers. Evidently these men have not grasped the 1896 business situation, wherein one must be up early and working hard to accomplish anything. The old-time method of waiting for orders is gone; now to win, one must use all methods to get his wares before the people. It is easy to see why plate making as a considerable industry is dying on Long Island and in Boston.

THE Story & Clark business in both pianos and organs for the month of March was far in excess of anticipations; the greatest shipments of organs in any one month for a year and a half, and the largest piano shipments the company has ever made. Suggestive facts these; suggestive of modern instruments, energy and modern methods of doing business. Those Story & Clark pianos are everywhere admired. They are conspicuous successes both in quality and appearance. They are sellers. The company promises some other and new designs that will still further demonstrate its enterprise and artistic taste. Watch out for them.

THE average business man, jealous of his honor and eager to escape the suspicion of a fraud, would upon failure produce his books for the inspection of his creditors, and would, in case court proceedings were inevitable, make every effort to convince the court and opposing counsel that all statements he might make on the stand could be easily substantiated by the records of his business. He certainly would if nothing questionable had characterized his business career. The reputation Napoleon J. Haines long enjoyed as an honest man, whose transactions were never tarnished by crookedness, should never have been laid open to suspicion by the disappearance of the books of the old firm of Haines Brothers.

### A. D. COE FAILS.

A. D. COE, of Cleveland, Ohio, assigned on Monday last. No preferences. No statement of account has been given out as yet.

Among the creditors are: Smith & Nixon, Gildemeester & Kroeger, C. Kurtzmann & Co., Colby Piano Company, Brown & Simpson and the Mason & Risch Vocalion Company.

### CHICKERING IN MICHIGAN.

OUR Boston letter announces that the Chickering piano goes to J. A. J. Friedrich, of Grand Rapids, Mich. The Whitney-Marvin Company, of Detroit, will control East Michigan and the Friedrich firm West Michigan.

This is one of the numerous moves on the piano chessboard that can be traced to the recent changes, and the fact that the Chickering piano is irrepressible and irresistible. Lucky is the firm that can secure it for territorial control in these days.

And Chickering & Sons are not in any hurry to dispense with the favor known as the agency for the piano. The house will not place its destinies in any section in the hands of others than the best and trusted firms who can appreciate the Chickering piano and the great value attached to its representation in these days.

THE agency for the Blasius piano at Pittsburgh has been given to Mr. F. Bechtel, who has already secured the indorsements of some of the most prominent of the local musicians.

THE Hallet & Davis piano, which has long held an enviable position in the State of Michigan, has been secured by Messrs. Grinnell Brothers, of Detroit, who as an earnest of their intention to push it gave an opening order for three carloads for immediate shipment.

THERE is just as much difference in piano actions as there is in pianos or any other manufactured article. Manufacturers know this and select that which will best satisfy their customers and afford the greatest facility in handling. They have found that the Staib actions meet all requirements.

"ARTISTIC piano, that," said a dealer the other day, pointing to a Brown & Simpson upright in mahogany. "Good qualities, and it has an attractive appearance. No, I don't keep them long; they go quickly. Always give satisfaction. By the way, the house is getting out some new pianos that will open the eyes of the trade to what may be done with fine woods. Just watch for the new ones in mahogany."

THE new style Behr Brothers pianos, of which illustrations will appear in these columns, are now ready for the market, and advance orders are being filled. The new factory wareroom is completed and is a valuable adjunct. It enables Behr Brothers & Co. to show visiting dealers and the public the various styles to the best advantage, there being an abundance of light and space. The room is very handsomely fitted up, and the very handsome Behr Brothers styles have appropriate surroundings. Do not fail to visit the factory and examine the new styles. A visit will well repay any dealer.

### F. C. SMITH'S ENTERPRISE.

AT the hour of going to press Mr. Freeborn G. Smith was closing a lease for the property 1215, 1217 and 1219 Fulton street, Brooklyn, which is five doors from Bedford avenue. The new enterprise will be called the Bradbury Palace of Music. Mr. Smith will not give up any of his other stores in Brooklyn.

—Wm. Tattersall has begun business in Lawrence, Mass.

—M. Descoteaux has opened piano warerooms in Biddeford, Me.

—The Estey Organ Company will open a branch in Springfield, Mass.

—The D. H. Beck Music Company, of Wheeling, W. Va., has been incorporated.

—C. W. Fulkerson and A. P. Thomas will open a large piano and music store in Carbondale, Pa.

—The Peoria Piano and Organ Company, of Peoria, Ill., has increased its capital stock from \$12,000 to \$25,000.

—The stock of T. C. Williams, at Denton, Tex., was damaged by fire to the extent of \$300 last week. No insurance.

—The Clark, Whitson & Leith Music Company, of Albuquerque, N. Mex., has been succeeded by the Whitson Music Company.

—Spencer D. Read and Jacob W. DeWitt will handle pianos and small musical instruments in the Platt Block, Tunkhannock, Pa.

## OBITUARY.

## William H. Martin.

WILLIAM HENRY MARTIN, of the Rochester music firm of J. W. Martin & Son, died in that city on the 4th inst., after a very short illness, the cause of death being an intestinal trouble. Mr. Martin, who was born July 28, 1868, was the only son of the late John W. Martin. He was educated in Rochester and early in life entered the employ of his father in the music business. Later on he was admitted to partnership and the firm was long known as J. W. Martin & Son. On the death of his father he took charge of the business, retaining the old firm name. He was married about three months ago to an estimable young lady of Hornellsville, and at the time of his death was entering on what promised to be a successful and very happy career.

The funeral was held on the 8th from his late residence. Members of the clubs with which deceased was connected, representatives of music houses and many friends were present. The floral tributes were many.

At a meeting of the piano dealers of Rochester the following resolution upon the death of Mr. Martin was unanimously adopted and signed by the Mackie Piano and Organ Company, Gibbons & Stone, W. C. Alpeter, Giles B. Miller, Foster & Co., Martin Piano Company, J. P. Shaw, Julius Binder and Hoekstra & Pohl.

*Whereas, It has been the wisdom of Almighty God, who doeth all things well, to take from our midst our beloved friend and brother, William H. Martin; and*

*Whereas, We bow in meek submission to the will of the Omnipotent and Infinite Judge, and resign ourselves in the belief that what is has been done wisely and in accordance with some beneficent design, yet must we mourn the ineffable sorrow of the loss of a true comrade and faithful friend; in the summer of his life, in the midst of happiness and a useful career he has been taken from us; therefore, be it*

*Resolved, That we, the piano makers and dealers of the city of Rochester, tender to his bereaved young widow our heartfelt sympathy in this her hour of affliction and trial; that a set of these resolutions be duly engrossed and presented to her, and that a copy be sent to each local newspaper.*

## F. E. Crane.

F. E. Crane died in Montpelier, Vt., last week. He was a bookkeeper in the piano department of the Oliver Ditson Company and was an accomplished organist and pianist as well.

## Hazelton.

In times like these, and when the dealers are paying more attention, generally speaking, to pushing pianos of indifferent qualities and in many cases so bad that their sale will inevitably prove disastrous to the business, it becomes the duty of the musical press to hold up before the trade those pianos of which the high qualities are unquestioned and which every dealer should consider as the real strength of the trade. Pianos like the Hazelton, for instance, should be kept before the purchasing public all the time.

Such pianos of course are not for the cheap people, they are not for the cheap dealers, they cannot compare with the floods of \$75 and \$85 boxes that have found their way into the warerooms. They are for the high-class trade necessarily, but the point for dealers to take into account is whether pushing such pianos will not yield ample profit as well as give prestige (a thing not to be scoffed at) to those handling them.

Cannot a trade be built up in high grade pianos like the Hazelton that will prove more satisfactory in every way than one built upon the flimsy foundation of shoddy goods? We know such is the case, for we see firms in all the principal music centres with such a trade and built upon the qualities of the Hazelton.

It will scarcely be denied that in every town of 10,000 population and over there is not a fair proportion of the people who can appreciate the qualities of the Hazelton. It is one of the best known makes of pianos. It has an untarnished name, which has always been identified with high ideals in piano building. Expert examination will easily determine the finer points of quality; the ensemble is in every way striking; there is a beauty of tone, a richness and fullness that never fail to appeal to the music lover.

In appearance there is no more attractive piano made, the case designs being highly artistic, the piano handsomely proportioned and the finish of the highest possible excellence. The Hazelton piano is one with which any responsible dealer can reach the highest class of trade.

The favor in which the Hazelton is held in New York, the steady demand, and the fact that the Hazelton is the only piano for many of the best families, show that it has the qualities that make the purchaser of a Hazelton piano a lifelong friend.

The Hazelton is not sold by cheap dealers, but by the foremost firms in the country. It will not be sold to dealers who will not push its interests in a manner befitting its qualities and reputation, but by those dealers who have the proper understanding of what the retail trade may be made—dealers of standing and reputation—the

Hazelton may be made one of the most profitable (using the term in its broadest sense) pianos that can be secured. It is a leader and in every way appeals to the highest musical taste.

## A Good Business.

WHILE there is a general complaint of dull business, there are some houses in this city that are finding it all they can do to fill orders, and in some cases orders for immediate shipment are much delayed by the rush. These are of course the houses that are pushing, progressive in manufacture and modern in methods.

As an instance of this business, the Pease Piano Company, one of the most energetic concerns in the New York trade, is having a rush of business in excess of what might have been expected. Up to Friday noon last the orders for that week had aggregated sixty-one, and all the pianos were wanted in a hurry. The demand was general and told of Pease business done in all portions of the country. This, it may be said, was considerably larger than the average week, but the Pease house has been doing a good business right along, and the prospects are in every way encouraging. What they are doing is an object lesson to the houses that have their factories comparatively idle and that cannot find an outlet for the stock already on hand. It is simply the difference between life and death so far as results are concerned.

## Partners Have a Falling Out.

THE trouble between the members of the firm of the Moats-Brownell Piano Company, which has been brewing for some time, reached a climax yesterday when Benjamin C. Brownell filed an application for the appointment of a receiver for the concern, which is located at 1109 Grand avenue. In his petition Mr. Brownell complains that his partner, Benjamin F. Moats, has played fast and loose with him. The company was organized last May. On Monday last, Mr. Brownell claims, Moats published in the daily papers a notice of the dissolution of the partnership, although there was no such understanding between them, he says. At the same time Moats changed the firm's bank account to his individual account, drawing \$300 of the firm's money to pay an individual debt owed to the W. W. Kendall Boot and Shoe Company.

Another of Brownell's grievances is that Moats has instructed the clerks in the store not to recognize him as a partner any longer and not to allow him to touch anything in the store, Brownell says. Notwithstanding these facts, the plaintiff alleges that Moats continues to advertise as the Moats-Brownell Piano Company, and attempts to do business under the old name. As he believes the only manner in which an equitable division of the firm's assets can be made is through the courts, Brownell has accordingly brought suit.—*Kansas City Times*.

## George Gemunder Honored.

THE 80th anniversary of the birth of the violin maker George Gemunder, of Astoria, N. Y., was celebrated last Monday evening at the home of his daughter, Mrs. John Wagner, on Remsen street, Astoria, surrounded by 28 of his next of kin.

Intimate friends and admirers from all over the country sent congratulations during the day, and the extraordinary event ends another of the many pleasant, as well as celebrated, events which have occurred during his lifetime.

With orchestral selections, solos by invited artists, intermingled with toasts to the health of the aged artist, made the affair one long to be remembered by the Gemunder family and residents of Astoria, in which place Mr. Gemunder has resided since 1872.

George Gemunder was born in Ingelfingen, kingdom of Würtemberg, April 18, 1816, and his career from childhood to the present day is well known in the musical world as one of the greatest living violin makers of modern times. His success as an imitator of the old masters, also the progress in tone production shown and proven by his violins, has been lauded the world over by artists, critics and judges of exhibitions since 1851 in London to the present day. Mr. Gemunder arrived in this country in 1846 and established himself as violin maker in 1847.

## Scranton Changes.

M. J. W. GUERNSEY, who has purchased the business of Guernsey Brothers, is also the proprietor of five prosperous branch stores. Hereafter there will be but one music firm in Scranton of this name. The former stand of Guernsey Brothers will be continued as a local branch of the Columbus Music Company. M. W. Guernsey, heretofore interested in the firm of Guernsey Brothers, goes to Wilkes-Barre, and takes charge of a branch store of the Columbus Music Company.

The Orrville Organ Company, of Orrville, Ohio, which has been inactive for a long time, has been bought out by Charles H. May, who will operate the factory.

## Mr. Parsons a Conductor.

IN addition to his ability as a manufacturer and merchant Chas. H. Parsons, of the Needham Piano and Organ Company, is a musician and conductor. The latter accomplishment Mr. Parsons holds in reserve, as useful in case of emergency rather than for regular vocational requirements.

It came in very useful last week. The amateur musicians of Hartford, Conn., presented the opera of the Ice Maidens in the opera house of their city on Monday and Tuesday of last week. Their conductor unavoidably disappointed them at nearly the last moment, and knowing of Mr. Parsons, he was telegraphed for to bridge over the serious difficulty.

Although unfamiliar with the score, he succeeded in familiarizing himself with it in a few hours and conducted on both evenings of the entertainment, and carried the performance to a successful termination.

## Autoharp.

INTEREST in the Autoharp has centred in the Studio, 28 East Twenty-third street, where public recitals are given every Saturday at 8 P. M. The attendance was so large on last Saturday that it is estimated that about 200 people were unable to gain admittance. The programs are arranged for solo and combination Autoharp playing, also vocal and instrumental work of various nature.

Aldis J. Gery, the solo Autoharp player, goes to Philadelphia to-day for several important engagements in that city.

## In Town.

AMONG the trade visitors to New York the past two weeks and visitors at the offices of THE MUSICAL COURIER were:

- Frederick Knoll, Buffalo, N. Y.
- Albert Nordheimer, A. & S. Nordheimer, Toronto.
- J. R. Mason, the Sterling Company, Derby, Conn.
- H. G. Farnham, Blasius & Sons, Philadelphia.
- D. D. Luxton, Luxton & Black Company, Buffalo, N. Y.
- Herbert St. John, St. John-Ballou Company, Syracuse, N. Y.
- James G. Ramsdell, Philadelphia.
- Geo. L. Reimann, Rintelman Piano Company, Chicago, Ill.
- H. W. Poole, Poole Piano Company, Boston, Mass.
- C. H. Dickinson, Wallingford, Conn.
- G. R. Hanford, Ithaca, N. Y.
- Thomas Foisy, Montreal.
- Charles Pabst, Wilkes-Barre, Pa.
- G. W. Early, D. H. Baldwin & Co., Columbus, Ohio.
- F. W. Baumer, Wheeling, W. Va.
- M. Sonnenberg, New Haven, Conn.
- William Rohlfing, Milwaukee, Wis.
- J. H. Stiff, Freyer & Bradley Company, Atlanta, Ga.
- F. J. Woodbury, Jewett Piano Company, Leominster, Mass.
- Herman Leiter, Leiter Brothers, Syracuse, N. Y.
- E. G. Billings, Providence, R. I.
- J. C. Lawrence, Sag Harbor, N. Y.
- C. C. Wright, Mount Vernon, N. Y.
- A. J. Mason, Mason & Risch Vocalion Company, Worcester, Mass.
- J. W. Mason, the Sterling Company, Derby, Conn.
- S. A. Gould, Estey Organ Company, Boston.
- W. J. McCarter, Colby Piano Company, Erie, Pa.
- W. H. Keller, Easton, Pa.
- Max Wahle, Buffalo, N. Y.
- M. H. Andrews, Bangor, Me.
- J. L. Stewart, Stewart & Wise, Manhasset, N. Y.
- Otis Bigelow, Dowagiac, Mich.

The M. Steinert & Sons Company has given up its branch in Ansonia, Conn.

Duncklee & Sons' music store in Newark, N. J., will be removed from 605 Broad street to No. 7 West Park street.

The marriage is announced of Mr. Chas. A. Healey, of the Phillips & Crew Company, of Atlanta, Ga., to Miss Ethel Toy.

WANTED—A first-class varnisher; must have good experience and be able to show good references. Only really good workmen need apply. The Pratte Piano Company, Huntington, Que., Canada.

## NOTICE THIS.

A number of Piano Manufacturers are contemplating making a second piano of less cost; to these we want to say that we are making exactly the Action needed. It is as good in every particular of material and workmanship as our first grade Action, but from a simplified model, and we can sell it for less money. Write for particulars.

## Roth &amp; Engelhardt,

ST. JOHNSVILLE, N. Y.

## TRADE AS WE FIND IT.

**Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.**

**W**HOLESALE and retail business have both shown some improvement the past week. Several houses report remarkably good orders for immediate shipment and a fair number for delivery through the month. The retail trade is not up to expectations, but is nevertheless considerably better than it has been for three weeks past, a fact, no doubt, due to improvement in the weather.

Travelers report fair orders. Collections continue slow. All are looking for some improvement on present conditions in both orders and collections until the summer season.

\*\*\*

Mr. R. S. Howard, of J. & C. Fischer, returned early this week from an extended and successful trip. Mr. H. B. Fischer says trade is showing considerable improvement and prospects are fair.

A small fire broke out in the Fischer factory early Saturday morning, but was quickly discovered by the watchman and was soon under control. Damage very trifling.

\*\*\*

Mr. Charles T. Sisson, traveler for the B. Shoninger Company, is in the East and will shortly start on a tour.

\*\*\*

At the annual meeting of the Ludden & Bates Southern Music House, held in this city last week, the officers re-elected for the ensuing year were W. Ludden, president; J. A. Bates, vice-president; Jasper Smith, treasurer, and J. D. Murphy, secretary.

Mr. J. A. Bates, of the company, is expected in the city in a few days.

\*\*\*

Mr. M. H. Andrews, the well-known dealer of Bangor, Me., was in the city on Monday, having just returned from a trip through Florida.

\*\*\*

Mr. Geo. C. Cox, traveling representative of Gildemeester & Kroeger, is expected in the city this week.

\*\*\*

The Ann Arbor Organ Company is advertising a great removal sale, as it has been notified to vacate its present store, the same having been sold. As yet no other location has been secured.

\*\*\*

It is announced that the business of the Trowbridge Piano Company, at Franklin, Mass., will be continued by the widow of the late Edwin Trowbridge, with the assistance of Mr. Walker, a nephew. Mrs. Trowbridge has taken an active interest in the business ever since it was started.

\*\*\*

Among the visitors last week was Mr. John S. Robbins, with Julius A. J. Friedrich, of Grand Rapids, Mich., who had just returned from Boston, after completing arrangements for the representation of the Chickering piano.

\*\*\*

Mr. Reinhard Kochmann, formerly traveler for Hardman, Peck & Co., and who has just recovered from a very serious illness, will sail for Europe on the 21st for an extended visit.

\*\*\*

The following from that enterprising London journal, *Music*, will be of interest to the many friends of the gentleman mentioned:

Mr. Frank W. Teeple, confidential representative of the Chicago Cottage Organ Company, came over on the steamship New York last month to visit the concern's European agencies. While in London for the purpose of conferring with Messrs. Barnett, Samuel & Sons relative to future consignments of these popular instruments, Mr. Teeple paid us a visit and talked to us of many things in a way that proved him to be a man of acute understanding and broad sympathies. He gave a glowing account of the organ trade, which there have been so many dismal attempts to prove in declining, and informed us that he had just booked such an order from Messrs. Barnett, Samuel & Sons as was never before obtained by mortal organ man. He would not, he said, divulge the precise number of organs ordered nor their value in dollars, but he was ready to stake his last cent on the truth of his statement that it was the biggest order for organs ever booked.

Mr. Teeple, who was to visit Germany, Holland, Norway and Sweden, Denmark and Switzerland before returning to Chicago, spoke in the warmest terms of Messrs. Barnett, Samuel & Sons, whose perfect organization, he said, made them ideal agents for his company. Business relations between them had been of the pleasantest character and had been mutually advantageous. Messrs. Barnett, Samuel & Sons had entire control of the British colonial trade in Chicago Cottage organs, and the vast proportions to which this part of the company's business had grown was powerful evidence that Messrs. Barnett, Samuel & Sons directed their business with the utmost energy and enterprise.

\*\*\*

The presence in New York of a well-known member of the Southern trade naturally gives rise to the suspicion that there may be in the fall a combination operating in

Southern territory on lines laid down some time ago. It is not without the regions of probability that some such combination will be effected before the fall season.

\*\*\*

Mr. Wm. Rohlfing, the veteran of Milwaukee, was in the city last week. He remained until Saturday and bade bon voyage to some friends who sailed for Europe. Mr. Rohlfing is in excellent health and equally excellent spirits and says he never felt better.

\*\*\*

Mr. W. E. Hall, traveler for the Pease Piano Company, left on Friday last for a short trip. Messrs. C. J. Heppé & Son, of Philadelphia, have just put out a useful telephone book holder which constantly reminds the telephoners of the Popular Pease pianos.

\*\*\*

Mr. Bernhard Shoninger, the respected and venerable head of the B. Shoninger Company, returned last week from Lakewood, where he and Mrs. Shoninger have been spending some time. The sojourn has been very beneficial to Mr. Shoninger, who is now in excellent health and spirits.

\*\*\*

J. W. Stevens, who for a number of years had charge of the wholesale business of Peck & Son, has gone as traveling man with Jacob Brothers.

August Geminder & Sons moved their stock of goods and workshops from 18 East Sixteenth street to their new place of abode, 42 East Twenty-third, the latter part of last week.

They anticipate an opening about May 1.

\*\*\*

Mr. J. L. Stewart, of Stewart & Wise, Mannington, W. Va., who is in the East, will probably arrange for the representation of one or more pianos before he returns home.

\*\*\*

Mr. William Hamilton, son of Mr. Samuel Hamilton, the Pittsburgh dealer, was married last week to a young society lady of Pittsburgh, Pa.

\*\*\*

**Taken on an Old Warrant.**

**F**RANCIS A. VINCENT, manager of the Cornish Piano Company, of Washington, N. J., was arrested at the Imperial Hotel, April 5, on a warrant issued in June, 1895. The complainant was John J. Kant, a broker, who claimed he had loaned Vincent various sums of money, and in making a settlement with him Vincent had given him a check on a bank in which he had no funds. Vincent was arraigned in the Centre Street Police Court, and was held for examination in \$1,000 bail.

**Braumuller.**

**W.** H. TURNER, of the Braumuller Company, returned on Sunday last from his Southern trip. Mr. Turner was seriously ill while South, and the prospects for his recovery were unfavorable, but a naturally rugged constitution pulled him through.

The Braumuller Company is offering the trade some very desirable instruments. Take Style No. 46 in oak, for instance. It is a piano which will attract attention when placed in any wareroom. Every feature of a well-constructed modern piano is represented and the price is modern.

**Friedrich Violins.**

**H**ERRMAN BRANDT, the former concertmeister of the New York Philharmonic Orchestra, and also of the Theodore Thomas Orchestra, has recently returned to New York to reside after an absence of 11 years.

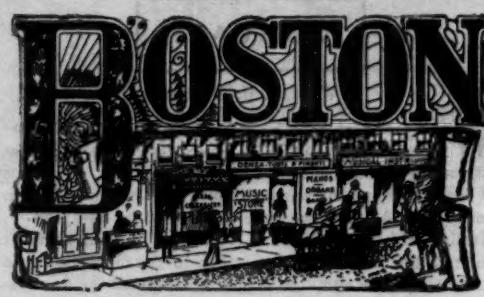
Mr. Brandt purchased a John Friedrich violin at the time he went away and has used it ever since. Upon his return here he purchased the second one. But one inference can be deduced from this, and that is that the Friedrich violins exactly suit Mr. Brandt.

**Latest in Haines Brothers Affairs.**

**M** R. THOMAS FLOYD-JONES commenced last week a suit against the Manhattan Life Insurance Company and the trustees of the creditors' committee of the merchandise creditors of Haines Brothers. He alleges that he was not informed that his fourth mortgage against the property of Haines Brothers was in question and that it had been thrown out, as reported last week in this paper.

His suit, like his fourth mortgage, was thrown out, and the Manhattan Life Insurance Company proceeded with foreclosure proceedings. Nothing apparently stands in the way of a successful issue in the foreclosure proceedings.

**P**URSUANT to an order of Hon. Theodore H. Silkman, Surrogate of the County of Westchester.—Notice is hereby given according to law, to all persons having claims against Constant W. Wadsworth, late of the town of Cortlandt, in said county, deceased, to present the same, with the vouchers thereof, to the undersigned administrators of the goods, chattels and credits of said deceased at the law office of Edward G. Halsey, 10 South Division street, Peekskill, Westchester County, N. Y., on or before the 1st day of October, 1896. Dated the 30th day of March, 1896. **GEOGE A. WADSWORTH,** **S. ALLEN MEAD,** Administrators.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon Street, April 11, 1896.

**T**HE parties interested with Mr. Geo. H. Ash for the purpose of purchasing the Merrill Piano Company may come to terms with the administrator this week.

Mr. Frank W. Hale, the business manager of the New England Conservatory of Music, has been associated with Mr. Ash in these negotiations, and may arrange with the conservatory to divide his time between it and the piano company. Mr. Hale is an expert piano tuner, not only practically but also theoretically, having written much on the art of piano tuning. He is the man who introduced the piano tuning department in the New England Conservatory.

"The dullest ten days ever known in the piano trade" seems to be the general expression of opinion about the month of April thus far.

Wholesale business is reported good by several firms, and one manufacturer stated that he was having difficulty in getting enough pianos to fill orders.

\*\*\*

Arrangements have just been made by which Mr. J. A. J. Friedrich, of Grand Rapids, takes the agency of the Chickering piano. A large order for pianos has been received from him and they will be shipped immediately.

The latest style shown at the Chickering warerooms is Colonial, a handsome San Domingo mahogany case severely simple, two small ovals of gilded figures and some narrow lines on the front of the legs being the only decoration.

The concerts given in the music rooms of the Chickering warerooms have been one of the most interesting musical events of the winter. The music is always of a high order, given in an artistic style, and the audiences have been composed of thoroughly musical people, music lovers who have felt grateful for the opportunity of hearing and enjoying so much that was delightful. There was always the feeling that the performer was playing spontaneously for a gathering of friends.

\*\*\*

At the Spring Festival concerts, given by the Boston Festival Orchestra from April 18 to June 5, the Mason & Hamlin piano will be used, Mr. Arthur Whiting and Mr. William H. Sherwood being the pianists.

\*\*\*

A few weeks ago the Emerson Piano Company received letters from a dealer in Amsterdam asking for information about the Emerson piano. The result of the correspondence was an order received this week for three pianos, which are to be sent out at once.

Mr. E. S. Payson has been greatly interested in the Horse Show this week, where he had several horses and ponies on exhibition.

\*\*\*

Mr. Thomas Henry, whose headquarters are at the warerooms of the New England Piano Company, left for California with the Hotel Keepers' Association on Thursday.

\*\*\*

C. F. Hanson & Co., of Boston and Worcester, have decided to add bicycles to the stock of pianos and small musical instruments that they sell.

**Weser's Mandolin Attachment.**

**W**ESEY BROTHERS' mandolin attachment causes many a comment of satisfaction from the musician who tests its qualities. There is a mandolin individuality about this attachment, and Weser Brothers can, by a system of pedal working, produce an effect both wonderful and pleasing.

The development of this mandolin attachment has been rapid and promises much for the future.

**The Deacon's Wisdom:**

"Fur," said the Deacon, "tis mighty plain  
That the weakest place mus' stan' the strain;  
'N' the way t' fix it, us I maintain, is jest  
T' make that place us strong us all the rest." B' Gosh!

We've done that in the WEAVER Organ, and that's why it is such a favorite with reliable dealers.

**Weaver Organ and Piano Co.,  
YORK, PA.**



CHICAGO OFFICE THE MUSICAL COURIER,  
225 Wabash Avenue, April 11, 1886.

IT would seem that the houses in the trade that are successful beyond all question and have made money during the last decade are the ones that are the least in doubt as to the future prospects of the music and musical instrument business. It would appear to be a sanguine view to take that this country alone could absorb an output of 300,000 pianos, and yet that is the figure given by one of our Chicago manufacturers as the number in one year.

His idea is that given the best facilities for production, making a large number of instruments and being satisfied with the smallest price that would pay a fair return on the amount of business done, would so stimulate the trade as to make it an easy matter to double the product and dispose of them to consumers. While this is not centralization, as no one concern could ever hope to manufacture 200,000 pianos per year, it comes pretty near to the idea of reducing the number of manufacturers to at most twenty, each one turning out 10,000 pianos per annum, this being the least number considered necessary to produce to derive the benefit of the most economic conditions of manufacture. Another theory of the gentleman referred to is that the retail price of pianos must decline, and to prove his point he points to the fact that it has been the case in other lines of trade, one in particular which has dwindled down to two large concerns, and at the same time the price of the article has declined one-half.

It is an interesting question, only a theory in fact as yet, but it reminds one of the doctrine of the survival of the fittest, and suggests the thought of what is to become of the small concerns.

#### The Root Monument.

The Root Monument Association has, as stated in the last issue of this paper, arranged for an immense concert on July 4, to be given in the Coliseum under the conductorship of Mr. William L. Tomlins. The building is a new one on Sixty-third street, and is the same one which will be used for the Democratic convention. There are two halls which will seat 14,000 persons each.

Nothing will be spared to make this one of the principal attractions on Independence Day, and the proceeds will be devoted to furthering the plans of the association for a suitable and fitting monument to the late Mr. George F. Root.

The committee which was appointed by the music trade consists of Mr. E. V. Church, Mr. E. S. Conway, Mr. I. N. Camp, Mr. O. L. Fox and Mr. P. J. Healy. Mr. Lyman J. Gage, of the First National Bank of Chicago, is the custodian of the funds.

#### A Retail Incident.

One of our successful retail dealers is responsible for the following story:

A woman in the humbler ranks came into the store, asked to see a piano and was waited on by one of the salesmen, who sold her a medium grade piano for \$325. When she came to producing her money she had only \$5 for the first payment and only wanted to pay \$5 per month. The matter having been referred to the principal, he questioned the woman and learned that her husband was a working-man making only \$1.75 a day, without steady work at that. They had five children, and in his judgment they were in no condition to even pay the \$5. He therefore refused the deal. What was his surprise to learn that this same woman went to a competitor and bought an instrument for \$450. The question now in his mind is how much did she pay down, how much will she pay per month, and what the profit will be to the dealer who secured the sale on the transaction in the long run, even if it doesn't prove to be a very short run?

#### Dubuque, Ia.

They say that business is a trifle dull in Iowa, but when Harger & Blish, of Dubuque, have averaged one Kimball piano sold a day for four consecutive weeks, including Sundays, and one-half for cash, there is a little doubt about business being dull in that locality or that money is scarce.

#### The Kohler & Chase Fire.

The damage to the Oakland branch store of Kohler & Chase, of San Francisco, is reported as not exceeding \$5,000; fully insured.

#### Geo. P. Bent's New Styles.

Some very attractive cases are now being produced by Mr. Geo. P. Bent, three for the "Crown" piano and one for the "Crown" organ. These new styles are thoroughly up to date, and to say they are attractive would be faint praise. Mr. Bent is fully alive to the necessity of progression, and these new cases prove it as much as anything he has done. If a manufacturer does not go forward he goes backward by comparison with those who do progress, and Mr. Bent may be depended on for not standing still.

#### Items.

Mr. J. L. Mahan is not one of the active factors in the retail trade of Chicago. He is a well to do man, does not need to do business, and is therefore contented to lay back and let well enough alone. He does some business, though, in his sixth story wareroom in the Auditorium, and has an office on the first floor just large enough to hold a few instruments of various kinds, and also just large enough, as he says, to give people the impression that it is his main warerooms and the pianos in it his entire stock.

The Chase Brothers Piano Company has also been more or less in a state of inactivity, though it is really hard to see why. The company has had pianos enough of various grades and kinds and has had for a year the largest warerooms in the city or perhaps in the country. To give the exact measurement the room is 80 feet front by something like 180 feet deep. The old manager, Mr. Dodge, says the location is not a good one, that it is too far south and out of the swim. The new manager says he is going to clean up the old stock, which consists of shop worn pianos and instruments which have been slightly used, get in an entire new stock and do business, providing there is any, and there is business being done in Chicago and vicinity and an outlook ahead for more.

The B. Shoninger Company is a good example of the wisdom which results in success. Conservative in its dealings with agents, yet fully alive to the necessity of improving its product from time to time to keep pace with the demands of the trade, the impression which this house is making is about what it deserves, and not more than it deserves, which is perhaps more than can be said of many. It has improved its cases, its actions, the tone and finish, and by doing this has retained its old agents and secured new ones. Much credit must be given to Mr. Joseph Shoninger for his conduct of the branch store in this city. He has made his course win, and unquestionable, solid results are his reward.

While the impression prevails that business is going to improve, there is also an idea in the trade here that there will be a less number of retail houses doing business here in a year or so. It is not thought that any failures will occur, but that the houses referred to will simply retire from the retail trade.

A traveler states his impressions of business as follows: "All the dealers are looking for cheap pianos, but they want something better than they can get for the price they wish to pay; the result will be that they must pay more, go without stock or take the cheap box and ruin both their trade and reputation."

#### Personals.

Mr. Alfred Schindler left his chirography at this office on a sheet of paper nearly as large as legal cap. Not having had the pleasure of a personal interview we can say nothing about his trip, but it is always safe to say that Mr. Schindler is doing business, as that is one of his characteristics.

Mr. Geo. T. Link says the Schaff Brothers Company, of which he is president and general manager, is feeling the effects of the improvement in business; he also believes that the company's business is on a sure and solid foundation, because none of the dealers drop their piano when once they begin with it and now agencies are being made constantly.

Mr. W. C. Newby, of New York, is here. He finds business fair and in some places decidedly good.

Mr. J. H. Thomas, representing Hamilton S. Gordon, of New York, has been North and is now going South. He has already been over two months on the road and does not expect to get back to New York before the 1st of June. Taking his three lines together—music, small goods and pianos—he represents himself as being fairly successful.

Mr. E. S. Conway is in Kansas, Mr. A. G. Cone is in Florida, and Mr. W. W. Kimball is thought to be in New York.

#### Ready for Business.

THE Prescott Piano Company, of Concord, N. H., has completed the improvements in the factory secured after the fire that destroyed the plant, the machinery is in place and operations have been begun. The Prescott Piano Company will make a strong push for trade and will try to repair the injury caused by the fire as rapidly as possible.

The new Kimball branch in Springfield, Ohio, will be located at 18 South Fountain avenue, where many improvements will be made. S. H. Daniels, who will be manager, is a well-known and enterprising music trade man.

#### KIMBALL PIANOS.

WE believe we can assume with assurance that the stencil campaign of THE MUSICAL COURIER forced a number of large Western piano houses into the manufacture of pianos; in fact this has been cordially admitted to us, for the broad minded men of the Western trade do not hesitate to give to the devil his due, much less to the editor of an aggressive paper fighting for a principle, even if that kind of a fight temporarily hurts. Big men always readily admit the strength of an argument, even if it is directed against them, and particularly if it is solid.

W. W. Kimball eventually would have become a piano manufacturer, but the stencil fight precipitated it; forced the issue. The Kimball house is not sorry for it to-day. The Kimball house is making more than 160 pianos a week. The Kimball house is not sorry for that to-day.

Like many other pianos, the early Kimball piano was experimental. We criticised it severely. The Kimball house is not sorry for that to-day. The men who constitute the Kimball concern are not apt to remain stationary; they are evolutionists; they develop and expand their work, and hence without prodding they would have improved their pianos, but this paper pushed the good thing along by calling attention to the weak points, and the Kimball house is not sorry for that to-day.

Any judge who examines the Kimball piano of to-day will see why the house is not sorry. The Kimball piano of the present explains it.

There is no limit to the capacity of the W. W. Kimball Company as a piano manufacturer. Everyone will admit that. The capacity runs in every direction. There is no limit to factory capacity; no limit to the capacity to absorb every excellent idea in piano structure; no limit to the capital necessary to get the greatest experts and specialists, and no limit to secure the very finest material and put it together in the very best style. That all must be admitted.

That is really the prologue of the story of the Kimball piano of to-day. The epilogue is the Kimball piano itself.

If piano people desire to see what is constituted under the term "original" we advise them to look at the several new designs and styles of Kimball uprights. Look at them. They are entirely outside of the ordinary character of piano case work. The finish is simply exquisite.

Then look at the interior. The ordinary plate styles and furnishing are supplanted by new features simply startling.

Then try the pianos; test them severely. Go through the questions of dip, of repeat and of sympathy of touch. All these will be found delightful for pianists, and the tone is rich, resonant and refined. The Kimball piano of the present day must be viewed as one of the greatest successes in recent piano history.

Of course, with this piano and the millions behind it, and the brains and the energy and the knowledge of the business, and the condition of the piano trade to aid it, there is no difficulty in predicting the future grandeur of the Kimball house. With old houses retiring or going to pieces, new alignments ensuing, a rearrangement of the conditions of the past proceeding visibly before us, the Kimball house assumes an importance that must necessarily be felt throughout the musical world of America with electric effect. It is now being felt, and the impulse is so great as to be startling in its character.

Having prepared our readers for what we are now to state we hereby announce that the W. W. Kimball Company is arranging to produce 40 PIANOS A DAY in its enormous factories. This advance will be reached before the close of the year.

#### Competition

Need not be close with you dealers if you will handle a Piano which strikes a customer at once as being right in price, right in size, right in appearance and right in tone, and in addition has a half dozen specially prominent talking points. A customer is captured before you know it. Let us send you our Catalogue.

#### BRAUMULLER COMPANY.

402-410 West 14th Street,  
New York City.

## COMPULSORY DECENCY.

THE time has finally come when, under the stress of imperative condition, the tension of the times and the logic of the situation, some of the estimable members of the music trade press fraternity have been compelled to seek a refuge in a demand for decency. Of course, being innocent and inoffensive victims, they feel themselves impelled to point to the monster who has wronged them, and, lo and behold! this time it is not the usually wicked MUSICAL COURIER, but actually a piano man, and no less a person than the harmless Mr. Edward P. Mason, of the Mason & Hamlin Company. It is he who is this time accused, and of what? Of defaming these helpless innocents by asserting, or as they claim asserting, that they, the editors of these little sheets, were attempting to blackmail him, and it is against this charge that those unsophisticated youngsters protest.

Now let us take a look at this thing, and see how it appears stripped of hypocrisy and cant.

We do not believe that any Parisian journalistic sewer has ever shown such an aggregation of filth as can be dug up by looking through the columns of the American music trade press in its absurd and unsuccessful abuse of the editor of this paper. The trade knows how little attention we have paid to that episode, for that is all it has proved to be now, in its long run. THE MUSICAL COURIER has grown, and extended its work and influence and circulation until it has become the greatest paper of its kind on the globe, and during a period of universal depression it has actually started a weekly London paper, now two years old, printed there and published every Thursday, 24 pages in size, with monthly specials, while synchronously the American paper here has become a phenomenon in newspaper history.

Very well. These are facts. No one is ever asked to pay an advertising account in advance or before the end of the term; hundreds of people are in the constant employ of the paper. Its copies can be found on news stands and in book stores all over the civilized globe. Travelers in the music trade or profession can purchase it at all available spots. Tons of paper are consumed every week, and the presses are kept busy from Thursday morning until Tuesday night every week to print it. THE MUSICAL COURIER has become a great journalistic institution; it is utilized to the extent of hundreds of thousands of dollars a year for advertising; it is universally respected and we disclaim immodesty in stating that it is admired. Its great usefulness has long since been established. It is strong financially and does not require any favors, but rather extends them to its patrons.

During all the years of its progress other music trade papers have been issued as parallel publications. Not only have they not increased in position, influence or wealth; they have either retrograded or remained, relatively speaking, stationary, which is the same thing.

None of those papers have ever been abused by

this paper. At times, when their abuse became nauseating, this paper dismissed it by making humorous allusions to the matter, but we never treated the music trade papers seriously. The only music trade paper which we considered worthy of serious treatment was THE MUSICAL COURIER. Yet in all the years past the small music trade press remained small and grows smaller day by day as this paper grows more important.

On general principles this paper eschewed the word "blackmail," a word which has constantly figured in the columns of the small music trade press. According to those papers this large and prominent publication made its prestige and its income out of blackmail, and its victims were who? The piano and organ manufacturers of this country. This charge constituted the greatest insult ever heaped upon a great industry.

It was equivalent to the proposition that the only great music trade paper became great because the music trade was susceptible to blackmail; that such then was the method to attain success in music trade journalism, and that none of the small trade papers could possibly become great because the saintly editors of the same would not attempt blackmail. That was the proposition.

If such a proposition could possibly be true it would then signify that the music trade is desirous of blackmail, will support and encourage it, and will not come to the rescue of the small editors who are engaged in a hopeless struggle for honesty.

If such a proposition could possibly be true it would then signify that none of these little sheets ever could amount to anything until they start a campaign of blackmail, which their editors are too conscientious to attempt.

## No Stock Taken.

Of course the music trade of America took no stock in the stupid, self-condemnatory attempt to make the whole trade *particeps criminis* to such an offense; it showed its contempt for the argument and the editors who made it their weekly pabulum by rallying around this paper and really building it up as a defiance to the nasty charge against the trade; for the trade, and not THE MUSICAL COURIER, would have been the real victim had such a charge been successfully maintained.

Moreover, a paper doing a business of hundreds of thousands of dollars a year was not considered as so seriously in need of blackmail as small trade sheets whose editors were constantly in need of money to keep their papers alive. There is the spot where the shoe pinched so hard. Which is blackmail? A firm puts a \$1,000 advertisement in a paper read by 100,000 people a week and a \$100 card in a paper read by 500 piano and organ dealers. Which is blackmail? The men in the piano and organ trade are business men, calculators, common sense people, and they asked such questions and they answered them. "Well, we must of course advertise in THE MUSICAL COURIER; that's the only paper, and we will give the little trade sheets a few dollars each to keep them quiet." That has been the universal kind of talk throughout the

music trade of this country; and we are sorry to say so, for we always discouraged any idea that such an industry as the music trade could possibly be blackmailed. But truth is truth. The language above quoted can be heard daily, hourly, in the offices of the music trade all over this land.

There, as we say, is the spot where the shoe pinched so hard. The constant cry of the little trade editor came back to him like an unwelcome echo, but he was responsible for it; he started it. "Suppose there is blackmail," was the question here and there, "who needs it most?" "Is it needed by a wealthy newspaper corporation or by a poor trade editor, bankrupt, without means, and engaged in a hopeless task?" There is the spot where the shoe pinched so hard.

Furthermore, this constantly reiterated charge against a successful paper was an indignity upon the music trade for the reason that in it was contained the additional proposition that honesty could not win, but that dishonesty is worthy of encouragement, and this was fostered by the theory that the men of the music trade were a set of cowards or fools. The corollary followed that, as the small editor naturally had the same men to deal with which this paper, according to him, was posting as fools and cowards, the small editor was dealing with fools and cowards instead of with intelligent and honest men. No trade could endure this; it is sure that this trade did not, for all the small music trade papers combined actually amount to nothing. The trade virtually says to each of them, "We look upon the money we are spending with you as thrown away; if we thought otherwise we should make a great paper out of you. You have made yourself so ridiculous in your treatment of our interests as centred in THE MUSICAL COURIER that we only tolerate you to avoid your viciousness." That is what the trade is saying in fact.

Of course, if THE MUSICAL COURIER has no standing and no influence, how, in the name of common sense or sanity, can any of the other papers make any claims? Certainly not. But those editors never saw that exceedingly neat little point. It was the deathblow to each and every effort to belittle this institution, for every sane man immediately asked that question and immediately answered it, and that answer settled the small trade paper.

## The Carpenter Case.

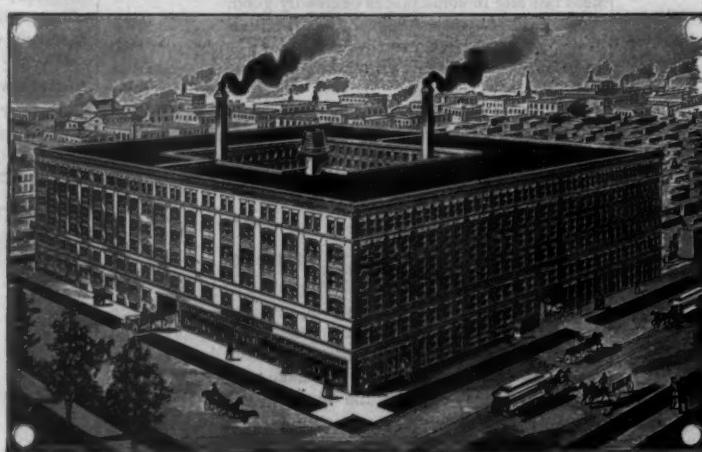
The indictment of Ex-World's-Fair-Judge Carpenter by the grand jury of this county brought all these points to the surface this week. The small music trade press took up Carpenter as its candidate for judge after he had already been appointed. How he was appointed is not now known by any of these editors, but we know the one man in the trade who put his name before Thacher, who subsequently defended him against the charges brought by this paper, and who insisted upon his appointment. The gentleman is a member of the piano trade of this city, and everything he did in connection with Carpenter's appointment was done fairly, scrupulously clean and without a dishonest motive or purpose.

# "CROWN."



## PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



## ORGANS.

The Most Modern and Salable Reed Organs now on the market.

**GEO. P. BENT.**

COR. WASHINGTON BOULEVARD  
AND SANGAMON STREET,

**CHICAGO.**

MADE AND SOLD TO THE TRADE ONLY BY

even in the dim distance of possibility. He did not know Carpenter as others knew him. That was all. He had great influence then with Thacher.

This paper opposed him. This paper was, as a matter of course, most infamously abused by the little trade press, and Carpenter was sanctified. His name was reclaimed, and those firms who wanted his name and his signature did the thing, the small trade press falling into the trap simply in its insane envy of this paper. There was not one man in it big enough to see this. (The fact is, and as long as we are about it we may candidly say so, the pursuit of music trade journalism pure and simple in a small weekly sheet is not conducive of mental growth. The brain becomes stunted and microcosmic, admitting, for argument's sake, that there are brains in it.) Well, to pursue the story.

We have no basis on which to utter opinions on Carpenter in the affairs just brought to light; the courts will take care of all that. We are for making other points. Carpenter was placed in the judge's chair. We predicted scandal; it came. It had to come. That scandal has now been followed up by the criminal indictment in this city, and the delectable spectacle is presented of one of the American judges whose name figures on the diplomas issued by the World's Fair of Chicago being to-day a fugitive from justice, pursued by the law under criminal indictment.

What are these diplomas worth? Turn them to the walls, please.

Who made the opening for Carpenter? The small music trade editor. Who gave Carpenter the chance to swindle Strauch Brothers? The small, little, parrot brained music trade editor. Who makes every diploma signed by Carpenter a ridiculous parchment and an insult to American manhood? The little, ever to be little, American, envious and jealous music trade editor, who is always crying "blackmail," "blackmail," like a bantam rooster on a dung-hill.

#### And the Latest.

We are not acquainted with any of the recently asserted facts in the small music trade press in reference to Mr. E. P. Mason's remarks on that press. It is stated in some of the little sheets that he accuses them of blackmail, and a howl of protests has ascended to the offended gods, and vengeance is

called for. If all this is so, it is merely a case of chickens coming home to roost—relatives of the above bantam.

We do not believe that Mr. Mason asserted that they were attempting blackmail; but if he did he merely followed their own arguments. Surely he is entitled to charge them, the little ones, with blackmail if they charge the big one with blackmail. That is right, is it not? Very much so.

We have never made a defense against those statements; they had no documentary evidence in anything ever asserted against this paper, and that was one reason for discarding them. In the next place, as already stated, we never treated the lot of them seriously. Thanks to our stars, or the Mahatmatic influence that protects us, we have always had a full appreciation of the ridiculous, and that made it impossible to read those papers and remain serious.

Furthermore, Mr. Mason may be correct. Blackmail may have been attempted upon him, for some of those editors are in most desperate straits, and they have been making the blackmail charge so tenaciously that it may finally have taken possession of them.

As, however, nobody of any consequence takes any stock in what those little papers say, as shown in our case—which should be a lesson to the trade—and as only a very limited number of people read them, Mr. Mason is really benefiting them by paying attention to them, and we don't believe he will.

It is therefore due to THE MUSICAL COURIER that a system of compulsory decency has been finally introduced in the trade. Mr. Mason can go right ahead and attend to his affairs and he need pay no attention to papers that appear to him useless to his business.

He can present the case to his board of directors, and if he were an aggressive man he could make a record by defying the whole aggregation, for not one of those music trade papers has 1,000 paid subscribers, and the whole batch goes to the same readers, and every one of them reads this paper on business principles.

Why should Mr. Mason or anybody else spend a cent with them, anyhow, except in a charity sense, which of course opens another question.

If this depression continues much longer the piano and organ firms will have to stop the unbusinesslike

practice of spending money in papers that have no circulation. It is an insane method of conducting business—this paying out good money for nothing in return.

As they stand to-day, those small music trade papers represent the most concrete form of journalistic imbecility that this country has ever seen.

#### THERE SHOULD BE CONCERTED ACTION.

IT is unfortunate, but undeniable, that the present condition of the music trade makes competition keener than in ordinary times, and brings forward methods that are unscrupulous, to say the least. This bad business almost impels some dealers to actions to which, under other and more favorable circumstances, they would not descend.

One trick that has been in evidence the past few months is an old one, and one to which THE MUSICAL COURIER has adverted time after time, urging action on the part of the manufacturers regarding it, the showing by dealers of wholesale price lists and the "giving away" of wholesale prices of pianos they have at one time sold. Instances of this despicable practice have come to our notice somewhat frequently of late, and again we would urge upon the piano makers as a body and not as individuals action in this matter. We know that some manufacturers are ready to deal with this subject sharply and swiftly, but individual effort will accomplish little or nothing in eradicating the evil. Concerted action is necessary.

The piano manufacturers should enter into an agreement not to sell to parties listed for this act. Bonds should be given for a strict living up to the agreement, with the consequent penalties for violation. In this way, and this way only as we see it, can the practice be stopped. It is practically useless to urge upon the Piano Manufacturers' Association to take action in this. It has cognizance of the practice and has had, but has taken no steps toward dealing with it. Nor will it, for among the members are firms that do not as individuals refuse to sell to the violators of one of the principles of commercial honor that should prevail in this trade.

Another association or agreement of manufacturers to deal with this is necessary. The matter, for the good of the trade, should be attended to at once.

# HAZELTON BROTHERS

THOROUGHLY  
FIRST-CLASS

PIANOS

IN EVERY  
RESPECT.

Appeal to the Highest Musical Taste.

Nos. 34 AND 36 UNIVERSITY PLACE,

NEW YORK.

## THE BEGINNING OF THE END.

**Swick Piano Company.**—George V. Messiter has been appointed receiver for the Swick Piano Company by Judge Lawrence, of the Supreme Court, on the application of Peter Everett.

**T**HE above from the *Herald* of Wednesday last has no other significance than marking the beginning of the end of the rotten \$75 and \$85 boxes. The Swick concern, Swick and others, have always been identified with the production of the cheapest and most miserable apologies for pianos. Their operations were at one time somewhat extended, and they may be given the doubtful honor of being among the first to debauch the trade with these boxes.

Others will of necessity follow. Dealers have no longer cash to pay for nor inclination to handle these frauds, and it is of course out of the question for manufacturers of the Swick stripe to exist when they cannot sell for spot cash and in large quantities.

Each failure in this class will denote the revival of a healthy sentiment in the trade and a better condition. These \$75 and \$85 boxes have reached the limit of worthlessness. The trade realizes that pianos with any redeeming qualities cannot be made and sold at those figures, and the dealers are also awake to the fact that these \$75 and \$85 boxes have been and are a positive and distinct injury to their legitimate trade.

The frauds cannot long exist, and the announcement of other failures of the same class may be expected.

It must not be overlooked in this connection that New York has the altogether doubtful honor of producing these boxes, and of course when the failures come, as they are bound to come, New York will have to bear the odium. Boston, Chicago and Cincinnati have not been and are not identified with the production of these \$75 and \$85 boxes. They are distinctly a New York product, and their nastiness has been potent in the lowering of New York's prestige in the music trade.

## P. M. A. of N. Y. &amp; V.

**T**HE following notice announced the association's meeting:

NEW YORK, April 9, 1895.

A regular meeting of this association will be held at the Union Square Hotel on Tuesday next, April 14, at 4 P. M.

The committees appointed to confer with the Boston association and the New York Board of Trade and Transportation will report at this meeting, and the dinner question will also be discussed.

A full attendance is requested.

Respectfully,  
ROBERT C. KAMMERER, Secretary.

Of course, as there is no Boston association there can be no report on a conference. We would like to see as effective an organization in Boston as there is in New York.

—The Oglesby Piano Company, of Chester, Pa., has removed its machinery to the new factory, which will soon be in operation.

## A NEW LINDEMAN STYLE.



THE NEW STYLE 4 LINDEMAN.

**T**HE above is the new Style 4 just put out by the Lindeman & Sons Piano Company, and which contains, in addition to the special features that characterize these pianos, the new sliding fall and the new desk and centred pilasters.

This style contains, as does the others, the bushed tuning pins, hardwood legs, moldings and pilasters, French grand repeating action, solid carved panels, elm backs, polished, three pedals and soft stop.

This style may be had in American burl walnut, mahogany and oak. It promises to be one of the most successful Lindeman styles.

## J. Thibouville-Lamy &amp; Co.

**O**NE of the best known houses manufacturing small instruments of all kinds is the great French house of Jerome Thibouville-Lamy & Co., which operates a branch at 35 Great Jones street, this city.

The firm, which has always been a leader in the production of instruments for band and orchestra, has secured a footing and a strong position in the American trade by the excellence of its goods. These comprise, among many others, band and orchestra instruments, violins, &c., bows, trimmings, metronomes and other articles of the same nature, and the celebrated Grandini mandolins, which have attained a popularity, both in this country and abroad, not surpassed by that of any other make.

All these goods reach the American trade from the branch warerooms at 35 Great Jones street, which are under the management of Mr. George Demaraist, a cosmopolite with a remarkably keen head for business and an equally keen appreciation of the opportunities in this country, of which he has improved many. Mr. Demaraist, who is a young man, has made a conspicuous success in his management of the American affairs of Jerome Thibouville-Lamy & Co., and is one of the best posted and most capable men in the musical instrument business.

The Thibouville-Lamy goods are of the highest grade, and therefore, of necessity, of the finest materials and best workmanship. They are highly appreciated by the better class of bandsmen, members of orchestras and soloists on small instruments, who find them always reliable and up to the times.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

**HAMILTON S. GORDON,**  
189 Fifth Ave., New York,

—IMPORTER AND MANUFACTURER OF—

## Musical Instruments,

—WHOLESALE AND RETAIL.—

A complete line of Musical Instruments of every description.

Trimmings and Strings for all Instruments.

Send for Illustrated Catalogue.

## The Old Standard—The Old Reliable MARTIN GUITARS.

1833. Manufactured by C. F. Martin & Co. 1895.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo Players ever known, such as

MADAME DE GONI,  
MR. J. P. COUPA,  
MR. H. WORRELL,  
MR. N. W. GOULD,

MR. WM. SCHUBERT,  
MR. FERRER,

MR. S. DE LA COVA,  
MR. CHAS. DE JANON,  
MR. N. J. LEPKOWSKI,  
MR. LUIS T. ROMERO,

and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the MARTIN GUITARS. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 19 Murray St., near Broadway, NEW YORK.

Importers of all kinds of Musical Instruments, Strings, Etc.

# What Pianos

# Do You

. Sell

?

## **Have You Ever Noticed**

#### THAT THE AGENTS FOR THE

**VOSE PIANO**

were among the most successful dealers in the United States?

Have you ever thought that VOSE and SUCCESS might be synonymous?

**VOSE & SONS PIANO CO.,  
174 TREMONT ST.,  
BOSTON, MASS.**



**Didn't Like Angry Words.**

HERE is a story of domestic troubles as told in the daily press of Saturday and Sunday last week:

William Ashton, of 375 Bleeker street, ran into Jefferson Market Court late on Friday afternoon and begged Magistrate Crane to issue a warrant for his wife, who had attempted to kill him. When he became calm he explained that he and his wife, Annie, had two piano stores, one at 375 and the other at 387 Bleeker street. They had lived together over the store at 375 Bleeker street until recently, when they quarreled, and Ashton went to live over the store at 387, of which he was the manager. Mrs. Ashton looked after the other store.

Three days ago, Ashton said, his wife had sent out circulars to his

customers, telling them that he was a drunkard and had not credited on his books the persons who had paid him for pianos. So many persons called on him on Friday afternoon that he decided to visit his wife and find out what she meant by sending out the circulars. The moment he opened the door his wife drew a revolver from a drawer and fired a shot at him. He dodged down behind a piano. While he was hiding there three more shots were fired at him by his wife. Then he ran out of the store and to court.

Magistrate Crane said he would issue a summons for Mrs. Ashton which her husband could serve, but Ashton refused to risk his life again, so court officers carried the summons to Mrs. Ashton yesterday morning. She said that Ashton's story was true, and added:

"I wish I had killed him. He's no good, and ought to be dead anyway."

When his wife was brought to court Ashton said that she and her

relatives were conspiring to get his business away from him. Mrs. Ashton denied this but admitted shooting at her husband. She said he had come into the store and called her vile names, and accused her of intimacy with other men.

"He ought to be dead, judge," she said to the magistrate. "I'm sorry now, though, that I shot at him."

Ashton admitted that he had called his wife names, and had said she was not true to him. Eventually the couple promised to try to get along together, and Magistrate Crane allowed Mrs. Ashton to go.

—Chrisa Burger, leader of the orchestra in the opera house at Lancaster, Pa., has opened a music store at 109 West King street.

—J. Ford Fox has succeeded Geo. E. Dearborn as owner of the music business at 890 Market street, Wilmington, Del. Mr. Fox was formerly manager for Mr. Dearborn and is well known.

ESTABLISHED IN 1849.



PINEST TONE,  
BEST WORK AND  
MATERIAL.

PRICES MODERATE AND  
TERMS REASONABLE.

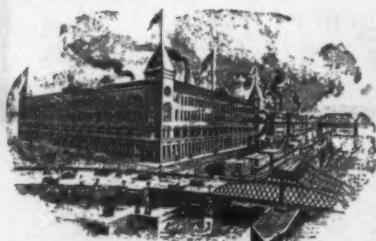
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AND IN USE.

EVERY INSTRUMENT  
FULLY WARRANTED.

ILLUSTRATED CATALOGUE FREE.

**EMERSON PIANO CO.**

116 BOYLSTON ST., BOSTON. 92 FIFTH AVE., NEW YORK.  
218 WABASH AVE., CHICAGO.



—THE—  
**MAJESTIC PIANO.**

A SUPERIOR INSTRUMENT  
AT A LOW PRICE.

**THE SPIES PIANO  
MANUFACTURING CO.**

Lincoln Avenue, Southern Boulevard, East 132d and 133d Streets,  
NEW YORK.

**G. W. SEAVERTS, SON & CO.,**

MANUFACTURERS OF

Square, Grand and Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

ESTABLISHED 1846.

**C. G. RÖDER,**  
LEIPSIC, GERMANY,



Music Engraving  
and Printing,  
Lithography and  
Typography.

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING

Specimens of Printing, Title Samples and Price List free on application.

HIGHEST AWARD World's Columbian Exposition, Chicago, 1893, for Violins, Violas and Violoncellos.

**JOHN FRIEDRICH & BRO.,**  
VIOLIN MAKERS AND REPAIRERS,

Importers and Dealers in

GENUINE OLD VIOLINS, BOWS,

CASES, ITALIAN STRINGS, &c.

Cooper Institute, NEW YORK.

Write for New Illustrated Catalogue.

**FOSTER PIANOS.**

MANUFACTURED BY

**FOSTER & CO.,**  
ROCHESTER N. Y.

C. REINWARTH,  
PIANOFORTE STRINGS,

390 and 398 Second Avenue,  
Between 2nd and 3rd Sts., NEW YORK.

**"GOOD ENOUGH."**

THE ANN ARBOR ORGAN.

THE ANN ARBOR ORGAN CO.,  
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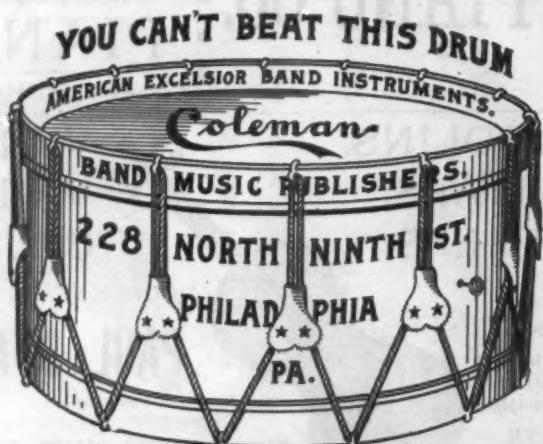
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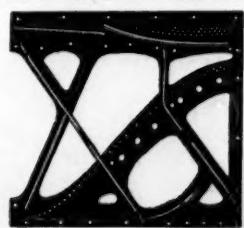
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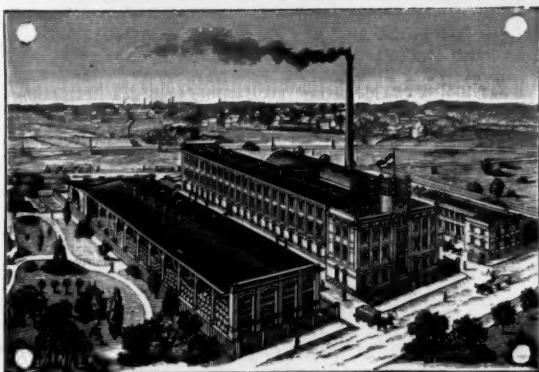
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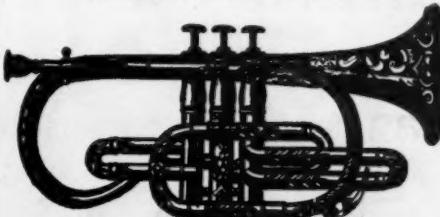
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